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Our 10-point plan
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Life in Hell

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Dec. 20–26, 2000 • Vol. 35, No. 12 • FREE

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This week: Chris Carlsson on what the new supes can do about the housing crisis

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Dear San Francisco Voter:

Since the thorough defeat of Prop N, which would have made it impossible for renters to ever buy the apartments they live in, we have received thousands of letters of support from San Francisco tenants for increased affordable home ownership opportunities – a “Tenant Ownership Program.” This “T.O.P.” program would allow tenants-in-place to buy the apartments they live in, while protecting tenants who choose to continue to rent.

Many of our new supervisors already support beginning the serious dialogue to create this exciting opportunity for affordable home ownership for tenants. Let’s face it – the only way most San Franciscans will ever be able to realize the benefits of home ownership is through the initiation of such a dialog. Starting in January, we will meet with our elected officials to begin the discussion about this important issue.

If you would like to join us in this effort, or like thousands of others in San Francisco think you may someday be interested in buying the apartment you live in, please clip and mail back the response card below. We will keep you informed about these and other issues that affect all of us. We look forward to listening to other voices for reasonable change. In the interim, please continue to urge our elected representatives to make this a T.O.P. priority.

All the best,

Bartholomew Murphy
President, Coalition for Better Housing



YES! I want to be informed about the T.O.P. Program and the issues that affect my home. Please add me to your mailing list to receive future CBH updates.
CBH will never sell or trade address information to solicitors or others.

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GOING

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The cover: Illustration by Lennie Peterson. Spot illustration by Matt Groening.

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Bay Guardian
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in this issue

I can guarantee that the meetings have already started in certain corporate offices and political-consulting firms in San Francisco: the powers that be, the ones that have run this city for many, many years, are utterly freaked by the results of the Dec. 12 election, and they're scrambling to figure out a way to get rid of district elections.

So the new board has a powerful responsibility to go with its powerful mandate: the independent, progressive candidates who will take office in January have to tackle a long list of urban problems — and at the same time convince the voters that district elections is, indeed, a good idea.

It's not going to be easy to govern this city — especially if we go into a recession and all that money Willie Brown has been spending so wildly starts to dry up.

There are going to be tough decisions to make on controversial questions — and every move the new supes make will be challenged, questioned, attacked, and spun backwards by the people who are going to try to make sure this board fails.

So what the new supervisors have to do is fill two roles. They're elected

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The United States ignores the world's neediest. Martin A. Lee's *Reality Bites* every Monday. www.sfbg.com/reality/09.html

Is Bush legit?

Who had equal protection in Florida? Norman Solomon's *MediaBeat* every Friday. www.sfbg.com/MediaBeat/148.html

Schizophrenic victory

It's all Liby's fault, in *Not about Makeup*. www.sfbg.com/makeup/20.html

Predatory loans

Payday loans, rent-to-own, and other schemes target the poor. Ralph Nader's *In the Public Interest*.

www.sfbg.com/nader/130.html

Coke is it!

Coke ads invade the Library of Congress, in *Focus on the Corporation*. www.sfbg.com/focus/112.html

Pope-a-dope

It's time to put the pontiff to pasture. Steve Robles's TV column, *High Definition*. www.sfbg.com/media/high

TV picks

Digital West: The New News — on KQED, channel 9, Fri/22, 9 p.m. — and other TV picks. www.sfbg.com/media/tv

'Ed Is Drowning'

Anhoni Patel watches local filmmaker Sue Chen's shorts, in *VHS Nation*. www.sfbg.com/AandE/vhs/18.html

Dibs

Looseleaf, new short fiction every Thursday by Dan Leone. www.sfbg.com/looseleaf/63.html

Caribbean fishing blues

Naim Sultan's *Off Trail*. www.sfbg.com/offtrail/11.html

Heads up

It takes two to tango, in Andrea Nemerson's *alt.sex.column*. A new, uncut asc post at noon every Friday. www.sfbg.com/asc/185.html

'Twas the night before Christmas

Mistress Marisha's version of the holiday classic, in *The Truth Hurts*. www.sfbg.com/truth/78.html

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November, 2000

Ms. Julie Paiva
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Dear Julie:

What a "total adventure" I started when I signed up with your club. After my first dinner at Palio D'Asti, I began dating the man I will spend the rest of my life with. We just closed on a home yesterday and we will marry in weeks.

We could not believe how perfectly lined up we were for each other and how easily we interacted in the Table For Six dining format. Our paths would never have crossed in a ZILLION years without your services. I cannot recommend your services highly enough.

For those who are tired of waiting for "something" to happen, I say, take the initiative. It's safe, fun and a classy way to meet people. I wish them all the success I've had! This does work!

Thank you from the bottom of my heart, and from the both of us.

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San Francisco



Julie Paiva, President

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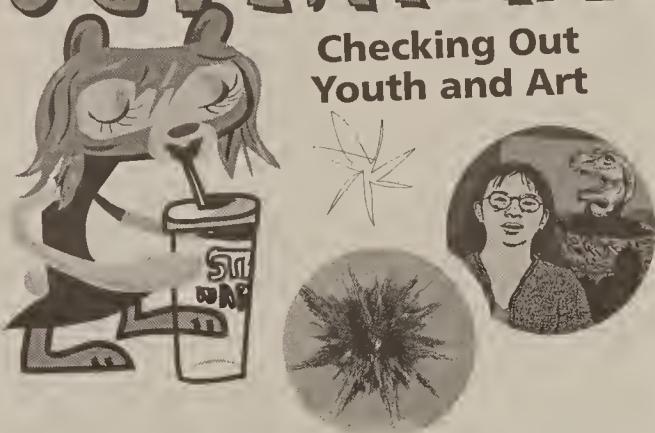
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letters to the editor

Good Bid

Thanks for your coverage of my committee's efforts to transform the mid-Market area (MIMA) from a blighted zone into an arts and culture district ("Notorious BID," 11/29/00). However, you have misled your readers by pitting the arts community against the homeless. I can assure you that there is no community more compassionate to those truly in need than those in the arts. Furthermore, our plans include smaller performance spaces (primarily for use by nonprofit theater companies), dance rehearsal spaces, and art galleries.

The future creation of a BID (Business Improvement District), i.e. a small non-profit created by local property owners and renters to keep their area safe and clean, will pursue separate funding to support caseworkers, social services, outreach, and treatment programs.

Bill Schwartz

Chair

Arts on MIMA Committee
San Francisco

themselves a life. At Comdex they are confronted by attractive women working at booths of familiar companies — maybe (they hope) this is the one who will understand all I've done! If a few of these men act like assholes it's pitiful, but hardly the rule. As the article points out, "You get an intelligent booth bunny, and all of a sudden they represent your product very well." Guess why? It's the intelligence part.

Oh, and the cover photo was a great (and pinup-able) example of exactly what the authors decry. A man can dream, can't he?

Lee Felsenstein
Palo Alto

Making a difference

A big celebratory thank you for the *Bay Guardian*'s coverage of the local elections! Local Green Party activists, among others, are euphoric about our big win on Dec. 12. We proved to the city and the nation that progressive activism can and does indeed make a difference.

Erika McDonald
San Francisco

Hidden sexual dynamics

As a certified male computer nerd who's been attending Comdex for 18 years, I welcome Scholten and Blaze's story as one of the first to explore the strange sexual dynamics beneath the surface of the electronics and computer industry ("Digital Cleavage," 11/29/00). Unfortunately, the authors leap to the incorrect conclusion that life in the industry is accurately represented by what goes on at its trade show.

A lot of hard work gets done in the computer industry by men who deny

I was impressed to see you publish your staff writers' "dissenting view" of your District Seven runoff endorsement ("A Dissenting View," 12/6/00). By making room for additional viewpoints in this way, the *Bay Guardian* becomes a more interesting, unpredictable, and credible information source.

Michael Katz
Berkeley

Leno no panderer

I am writing to respond to the mischaracterization of Mark Leno as inconsistent in homeless advocacy or support [Letters, 12/6/00]. Correspondent Rich Benjamin calls him a "spineless panderer," citing Leno's public stances in regard to last year's Noe Valley Queer Youth Homeless Shelter. As pastor of the church that hosted the shelter, I can testify to Mark's steadfast commitment to this project at every phase of it.

If there is anyone who deserves being held accountable a year later, it is Supervisor Leland Yee, who declared himself repeatedly against the project, in the Finance Committee and on the full Board of Supervisors.

Rev. Jim Mitulski
San Francisco

Save New Mission Theater

Leaving rhetoric and political posturing aside, the New Mission Theater should be preserved and incorporated into the overall design of the City College of San Francisco's still evolving Mission campus ("False Claims," 12/6/00). Monetary factors alone should not be the main considerations guiding this case.

As a newly elected member of the City College Board, I will strive to establish "community input and sensitivity" as well as "transparency" as the basic principles guiding the City College's future expansion plans.

Julio Rainos
Trustee-elect
City College of San Francisco

For the record

In "Homes, Not Dot-Coms" (12/13/00) it was David Ezequelle, CEO of Zing.com, who requested that police arrest demonstrators at 1800 Bryant St. during a Dec. 7 protest.

The *Bay Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length), typed, and signed (unsigned letters will not be published). Please include a daytime telephone number for verification. Send to Letters, *Bay Guardian*, 520 Hampshire, S.F., CA 94110, or e-mail to letters@sfbg.com. See more letters at www.sfbg.com/TalkBack.

Corrections and clarifications: The *Bay Guardian* tries to report news fairly and accurately. You are invited to complain to us when you think we have fallen short of that objective. Complaints should be directed to Sarah Shephard, the assistant to the publisher. We'd prefer them in writing, but Shephard can also be reached by phone at (415) 255-3100. If we have published a mistake, we will endeavor to correct it quickly and in an appropriate place in the newspaper. If you remain dissatisfied, we invite you to contact the Minnesota News Council, an impartial organization that hears and considers complaints against news media. It can be reached at 12 South Sixth St., Suite 1122, Minneapolis, MN 55402; (612) 341-9357; fax (612) 341-9358.

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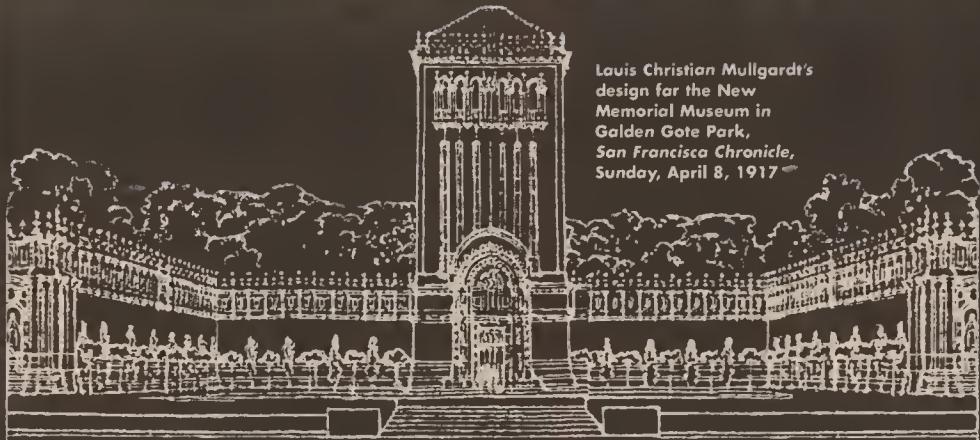


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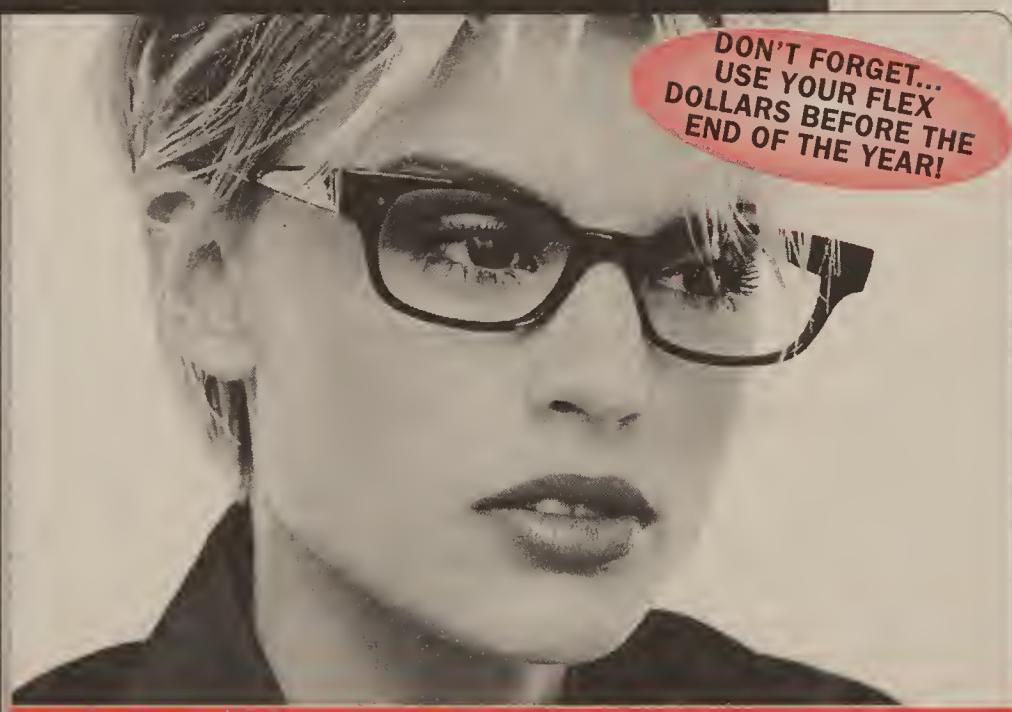
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|-------|-------------------|--|
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| | • 12 a.m. | Midnight Tour |
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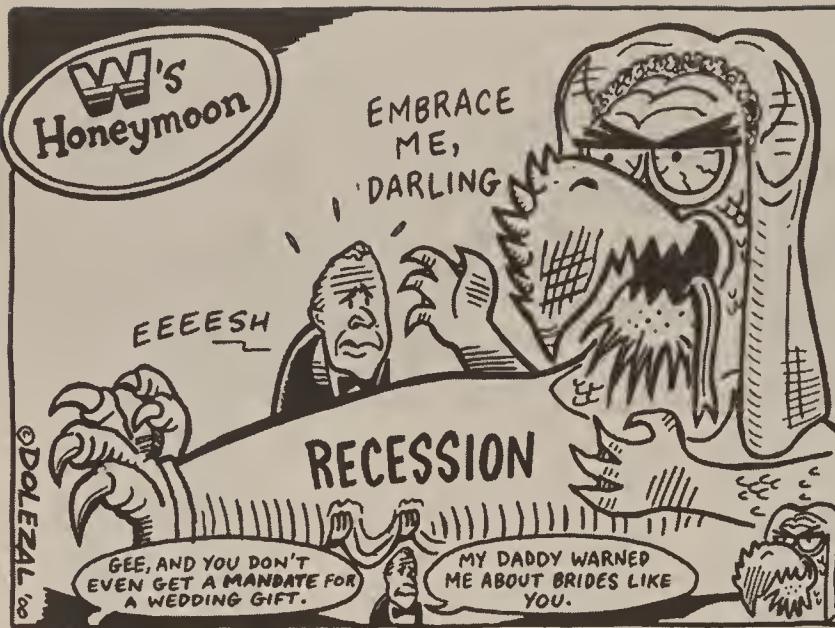
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opinion

by sue hestor

Welcome to the mess

To the new S.F. Board of Supervisors, welcome. Look what a mess you've gotten yourselves into.

For years the supervisors and the Planning Department have avoided tackling many complex issues. The problems have gotten worse and worse. You heard it when you were campaigning: The lack of affordable housing. Industrial areas obliterated by offices and loft housing. Too little housing built for families. Monster homes in residential neighborhoods. "Artist live-work" space that is nearly all either high-end housing or dot-com offices. Neighborhood retail space being taken over by offices. Arts spaces disappearing. Small businesses forced out of the city. Nonprofits losing their offices. And a city government that turns its back on its residents, unless they have money and connections.

You are extremely lucky. Developers opposed nearly all of you. You owe them nothing. But you owe the people of the city *everything*. Here are a few places to start:

Live-work Since 1996 the Planning Department has known that the artist live-work law was being abused. Initially live-work units were occupied as high-end housing. Now offices are more lucrative, so they are offices. Cleaning up this mess requires several actions: Initiate controls now to abolish live-work. Invite the Planning Department to explain what it is doing. Demand enforcement of restrictions on occupancy. If the Planning Department won't do it, go to the city attorney. Put out the word that the farce is over and that the Residential Builders Association no longer runs the show.

Inclusionary zoning San Francisco needs to overhaul its zoning laws to require that every project over a certain size, maybe eight units, include affordable units. Live-work developers built more than 5,000 units without even one affordable unit. Others have also ducked their responsibility. *This should be one of your highest priorities.*

Overhaul industrial zones Industrial areas in the Bayview, the Mission, Potrero Hill, and west of Mission Bay have zoning laws that are more than 50 years old and have never been amended. The Planning Department has twiddled its thumbs and allowed live-work and office developers to take over many key parcels, forcing out those who can only

afford industrial-level rents. Those sites are also permanently lost for affordable housing. Some areas should be zoned for housing — mostly *affordable* housing — and others restricted to businesses that provide goods and services to our city.

Strengthen neighborhoods We need more housing throughout the city, particularly *affordable* housing. But expanding into rear yards often takes away light, air, and livability for people next door. We are not buffered from our neighbors by side yards. It's time to start talking about trade-offs in each district. Where can we add housing, particularly on transit corridors? What protections can be provided against monster homes obliterating the scale of our neighborhoods. Allowing additional residential density on commercial strips should be met with additional protections for side streets. We need your leadership on this crucial issue.

Location of office development Offices have been spreading into industrial areas with abysmal transit, leading to more traffic and parking problems. Developers will go anywhere they can make a buck, if the city lets them. So we have huge office buildings at 20th Street and Bryant and 17th Street and Kansas surrounded by residential neighborhoods. The 1985 Downtown Plan has policies to force offices downtown, where city and regional transit is well developed. Putting offices in areas miles from that transit system means a lot of people will drive. Prohibit offices from sprawling into the Mission, Potrero Hill, and other areas where transit can't handle them.

Insist on accountability Go over the Planning Department budget. Demand to know how much *planning* is going on, how much *enforcement*. After four years, where is the industrial rezoning? Why has no one been prosecuted for violating the live-work law? Why is there so little coordination between the Planning Department and Department of Building Inspection that developers get away with serial alterations that are inadequately reviewed by the Planning Department? Why does the Board of Appeals for the first time in history routinely overturn Planning Commission decisions requiring alterations to a project?

Keep talking to your constituents The campaign was just a beginning. ♦

Sue Hestor is a land-use lawyer in San Francisco.

editorials

Onward from Dec. 12

San Francisco voters did more Dec. 12 than elect a progressive, independent, reform-oriented Board of Supervisors. They also demonstrated exactly why district elections work — and set in motion what could be a profound and lasting transformation in local politics. A tip of the hat to the activists who organized all these grassroots campaigns.

And now the real work starts.

With George W. Bush in the White House, there isn't going to be a lot of hope for progressive politics on the national level. But with this new, accountable, district-elected board, San Francisco can be a liberal beacon, a place that can set the urban agenda for the nation.

On page 20, we lay out a 10-point plan for the new board's first 100 days. But the people who have been left behind under the Brown administration — and that's a broad spectrum of San Francisco — can't just rely on the new supervisors to solve all the problems.

What San Francisco really needs is a new, active, progressive organization, a nonpartisan, grassroots coalition that can work citywide, bringing

the diverse constituencies that are the city's dispossessed together to hold the supervisors accountable, to generate new policy ideas, to serve as a forum for debate and a training ground for new activists.

Creating that organization is a daunting task, but it's not impossible. Berkeley Citizens Action, the venerable left-liberal group across the Bay, offers a decent model, although a San Francisco version would need to be more politically diverse.

The real lesson of district elections is the need to build a broad-based political movement in this city. If that seems almost impossible, consider this: two years ago there was not an activist in town who would have believed that anti-Brown reformers would win 9 of the 11 seats on the Board of Supervisors in December 2000. ♦

P.S. *The new board ought to start its term by reelecting Tom Ammiano as president. There are other credible candidates, but none with the experience and history of progressive leadership.*

Stop the new bailout

The energy crisis in California reached dramatic proportions this month — and it's about to get worse. PG&E and Southern California Edison want the California Public Utilities Commission (CPUC) to lift the rate cap that has protected consumers (somewhat) this year, and that would spell disaster: if electric bills had reflected the real cost of power in December, the average ratepayer would have forked over more than \$600 to keep the lights on this month.

PG&E is crying poverty, but that's a lie: the utilities themselves virtually wrote the deregulation law, and that law already included a \$17.6 billion bailout (see "You Lose," 8/13/97). Now the big power companies are asking for a second bailout. And they're banking on consumer amnesia to push it through.

What the utilities want you to forget is that the rate freeze was initially instituted to protect the utilities, not consumers. The 1996 state law that restructured the electric market allowed the utilities to freeze rates at 50 percent above that year's national average and provided the utilities with \$17.6 billion to hedge against the risks of electric restructuring.

And as Rachel Brahinsky reports on page 17, these companies don't want you to notice that while the deregulated arms of the utilities (which transmit power along their lines to consumers) are get-

ting stuck paying soaring rates for electricity, and selling it at a loss, the parent corporations (which generate the power in the first place) are raking in major profits. PG&E still produces about 60 percent of its own power — so the company is effectively selling power to itself, then complaining about the price.

The Utility Reform Network offered a solution to the problem last month: force the utilities to balance losses against stranded-costs recovery (the huge bailout) and generation revenues. The CPUC should implement TURN's accounting recommendations and should deny the utilities' request for a rate hike. And the state should immediately begin to review the proposal presented by the Foundation for Taxpayer and Consumer Rights, which includes the creation of an accountable, state-run public agency to manage and plan energy flow along the grid, and which would ease the way for the creation and expansion of public power agencies statewide.

In fact, public power needs to be a key part of the solution to this new energy crisis. Public power communities, by and large, haven't been hit with rate hikes and reliability problems. That should be a major part of the debate in Sacramento — and should be a guiding factor as the San Francisco Board of Supervisors moves forward to create a municipal utility district in this city. ♦

Supreme disaster

When you actually try to read and make sense of the U.S. Supreme Court decision on the Florida election, the truth becomes perfectly clear: this was a political decision, not a legal one. Even the internal logic doesn't hold up: a court that supports states' rights insists that this Florida election is appropriately a federal case. Then the majority insists that Florida needs to have a clear statewide standard for vote counting but won't allow the clear standard that the Florida legislature has already adopted.

Meanwhile, as the Democrats close ranks and start thinking about 2002, it's important that the Green Party not be cowed and that it continue its organizing efforts to run candidates for local, state, and federal office in two years. There are plenty of people to blame for the Bush presidency — the Florida secretary of state, the mayor of Miami, the U.S. Supreme Court — but Ralph Nader isn't one of them. ♦

But although Bush is going to take office, the public has the right to know who actually won the election. So the news media should have full, unfettered access to the Florida ballots to determine what the intent of a majority of the voters really was, and who got the most votes in Florida.

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Agenda for change
How we won**

Health care workers strike targets short staffing

By Shoshanna Marks

In the first statewide health care strike in California history, more than 8,000 workers from 22 hospitals walked off the job Dec. 14. The one-day walkout was part of a series of strikes by hospital workers — most of them employed by Sutter Health and Catholic Healthcare West (CHW) — demanding increased staffing and a stronger voice in patient-care decisions.

Workers and union officials say deep staff cuts by corporate hospitals are causing more on-the-job injuries and putting patients at risk.

Gracie Palmer, a nursing assistant at Sutter Health's California Pacific Medical Center in San Francisco (CPMC), suffered a debilitating back injury in October that she blames on staff cuts at the hospital. "There is no lifting team on duty on the weekends, and I had to lift a patient into their bed," Palmer told us at a Dec. 14 rally. "This is why injuries occur: because we are understaffed. The same amount of work needs to be done [even] when they do not staff anyone to do it."

It appears patients aren't faring much better. Citing state inspection records, a new report released Dec. 13 by Service Employees International Union documents a pattern of violations of state patient-care laws by Sutter and CHW. In the past three years, the report found, the California Department of Health Services issued more than 440 "substantiated complaints" against the two health care firms.

The report notes a 23 percent slashing of nonmanagement staff over the last five years at CPMC. CPMC worker Lillie Mitchell told us that cleaning



Strike force: Josephine Onochie, a licensed vocational nurse at Alta Bates, joins other hospital workers and SEIU Local 250 members on a march from the UC Berkeley campus to Alta Bates during their one-day strike Dec. 14.

staff don't have enough time to adequately clean and disinfect rooms between patients. "They have ladies doing 37 rooms in one shift, and they have to deal with blood and other infectious material," said Mitchell, who works in CPMC's environmental services department. "Can you clean your bathroom at home in three minutes?"

CPMC spokesperson Ann Moser could not be reached for comment.

Wade Rose, vice president of policy and planning for CHW's Bay Area region, blamed staffing cuts on decreases

in federal funding for Medicare, but denied that they were affecting safety. "Staffing cuts have happened because the federal government has reduced what they are willing to pay for health care," Rose said. "Staffing levels are safe."

Sutter Alta Bates Summit Medical Center spokesperson Maggie Gerk told us that workers are involved in staffing decisions, adding, "Our staffing levels are at safe levels."

But John Borsos, spokesperson for SEIU Local 250, says corporate hospitals are standing in the way of better

conditions. "Staffing issues are getting worse, and contracts are up for negotiations," he told us. "Health care has become the most dangerous occupation in the country. Frontline health care workers need a real voice in how hospitals are run."

Union officials say worker solidarity is very high, with strike votes averaging 96 percent in favor of the walkouts.

The union plans talks with individual Sutter hospitals in early January, while no negotiations are scheduled with CHW. ♦

Sticking it to the repo man

*In court victory, homeless people win a little money and some justice***By Cassi Feldman**

It's hard to imagine a homeless man toting around 300 books, but that's exactly what Bill did. His "mobile library" was his prized possession. But when the city closed Mission Rock Shelter last year to make way for a parking lot adjacent to Pac Bell Park, the staff threw away all those books, along with Bill's clothing and eyeglasses.

When Bill (not his real name) was moved from Mission Rock to another shelter in November 1999, the staff said he could only bring two bags of his things and should come back for the rest. "They said I had 72 hours," he told us. But when he and a friend returned the next day, they were stopped at the gate. "They said they didn't have our belongings and if we set foot on the property, we'd be arrested."

Bill's experience was hardly unique. According to Adam Arms, staff attorney at the Coalition on Homelessness, some 70 people came to his office after the shelter closed, complaining that their property had been discarded. A year later, on Dec. 12, a whittled-down group of 10 plaintiffs who survived the legal process won their lawsuit in Superior Court against the city and Community

Awareness and Treatment Services (CATS), a nonprofit agency contracted by the city to run the shelter.

The homeless plaintiffs walked away with \$350 to \$850 each in compensation — too little, too late, they say. Mike Haaksma lost an artificial leg and his wheelchair when he was pushed out of the shelter. His monetary award won't cover even half of the cost to replace these items. But he thinks the lawsuit victory contains a greater value. "If we could initiate a change, it will definitely be worth it," he said. "They're gonna get away with this as long as we let them."

Indeed, CATS fought hard to evade responsibility. Bill told us that CATS's

lawyer tried to discredit him on the stand by asking questions about drug use and employment status. "I'm not using at all," he said. "What money I do make I use just to get by."

Janet Goy, executive director at CATS, insists that CATS investigated the claims but found that "to the best of our knowledge [proper procedure] was followed." She said Mission Rock didn't technically offer storage for property but operated a 72-hour lost and found. Haaksma said that in the year he lived at Mission Rock, some of the "lost" property seemed to find its way into the hands of shelter staff.

But the issue of property rights for homeless people goes well beyond Mis-

sion Rock, said Arms, who is also pushing the police department to give notice before discarding personal items left on the street. Police officer John Conway of the Tenderloin Task Force acknowledged that they might confiscate property if they receive a complaint. "We'll try to figure out whose it is, but if we can't figure it out, we'll call DPW to pick it up." He added that it is often hard to "figure out if it's property instead of garbage." ♦

A free storage facility opened in June at 150 Otis, S.F. Hours: Mon.-Fri., 10 a.m.-3 p.m. (415) 557-6339.

E-mail Cassi Feldman at cassi@sfbg.com.



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The Cure, "Out of This World"

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03

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Creed, "My Own Prison"

Genre: Alternative

Description: Acoustic version of their hit single.

Label: Wind-Up Records

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Powerman 5000, "When Worlds Collide"

Genre: Metal & Punk

Description: A sonic overload of hardcore metal and hip-hop.

Label: DreamWorks Records

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Genre: Rap & Hip Hop

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Description: From the blues master's latest album, "Shoutin' In Key."

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Teenage pregnancy is bad for your social life

By Tali Woodward

The photo shows a young woman with the word "reject" stamped across her chest in large, bold letters. In much smaller print, the ad says, "I had sex so my boyfriend wouldn't REJECT me. Now, I have a baby. And no boyfriends."

In another ad the message, superimposed over a young man, reads, "All it took was one PRICK to get my girlfriend pregnant. At least that's what her friends say." Another features a teenage girl behind text that reads, "I want to be out with my friends. Instead, I'm changing DIRTY diapers at home." Others show girls with the words "NOBODY" and "CHEAP," and a boy labeled "USELESS."

That's the message being distributed by the National Campaign to Prevent Teen Pregnancy in its new "Sex Has Consequences" ad blitz.

The national ad campaign, which was created pro bono by advertising giant Ogilvy and Mather, is already running in *Teen People* and *Vibe* and on several Web sites. Free postcards are available at local stores, and "locker-sized" posters can be ordered online.

The privately funded NCPTP's stated mission is "to improve the life prospects of this generation and the next — and, in particular, to reduce child poverty — by influencing cultural values and building a more effective grassroots movement." The group's spokesperson, Bill Albert, told us, "We're not shy about saying that 14-year-olds probably shouldn't be having sex."



Cruelty in advertising: The National Campaign to Prevent Teen Pregnancy sends a mean message — blaming teens instead of helping them.

But instead of educating kids about safe sex and the difficulties of parenthood, the group's ads tell young people they shouldn't become parents because it's just not cool: if teenage girls become mothers, boys won't like them anymore — and teenage dads are useless pricks.

Celina DeLeon, the 22-year-old editor of the Boston-based *Teen Voices*, a teen-produced magazine for young women, was shocked when she saw two of the ads. The NCPTP had sent copies to the magazine with a pitch to run them for free.

"It's just disgusting," DeLeon told us. "It's reinforcing stereotypes about what teen mothers are. My sister's a teen mom, and I wouldn't want her to see it."

Albert admitted that there have been

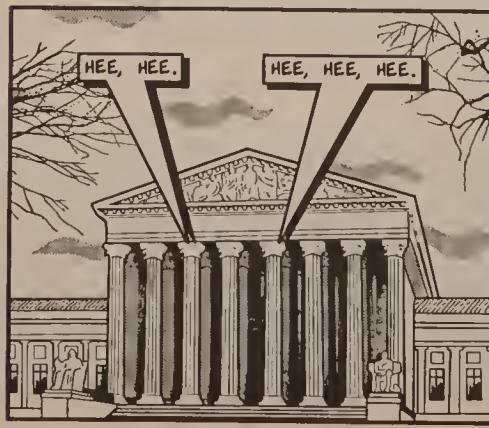
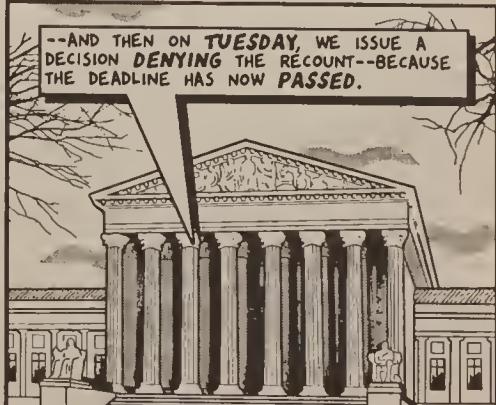
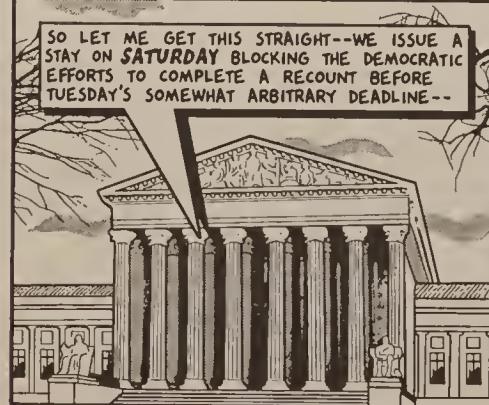
complaints about the advertisements but was quick to dismiss them. "Any time you take a strong position, you're going to offend someone. The important thing is, does [the campaign] break through the media clutter and make them think about the consequences of having sex?"

Kreya Gomez, a former teen mother who works with San Francisco's Homeless Prenatal Program, disagrees. "It's shock treatment and it doesn't even work. It promotes this thing that you're all alone," Gomez said. "In San Francisco, teenage pregnancy is a reality. We need to be promoting young parents — and giving them something to go on other than a shitty feeling all day."

E-mail Tali Woodward at tali@sfbg.com.

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by TOM TOMORROW



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State poised to grant cash boon to utilities

By Rachel Brahinsky

In the wake of reports that two of the state's largest electric utilities are on the brink of financial collapse, the California Public Utilities Commission (CPUC) is poised to lift the rate freeze established under deregulation four years ago, placing the same financial hardship on Bay Area PG&E customers that has dogged San Diego residents since their utility ended its rate freeze.

The CPUC is scheduled to rule on the issue at its final meeting of the year Dec. 21.

Consumer groups call the utilities' push for a rate hike extortion and say the financial evidence shows that utility corporations' profits are actually going up. The San Francisco City Attorney's Office has also entered the fray lately, joining critics such as the Utility Reform Network (TURN) and the Foundation for Taxpayers and Consumer Rights (FTCR) in sharply criticizing the utilities' efforts to bill ratepayers for the financial failure of deregulation.

"The utilities' threats are political, not financial," FTCR's Doug Heller said. "These companies are holding bankruptcy over the heads of public officials so they can extract another massive bailout from California ratepayers."

In recent weeks the two utility companies have said that spiraling energy costs are pushing them toward bankruptcy. Indeed, wholesale energy costs have peaked at rates up to 20 times what they were this time last year. If the average consumer had to cover the full cost of power during these peak times, their electric bills would be as high as \$620 per month, according to FTCR.

Under the current "transitional" rate freeze, the utilities absorbed the lion's share of these extra costs. But they also have benefited from a "competition transition charge" levied on consumers — netting \$17.6 billion in the past two years.

Ex-pelled

Heads continue to roll at the new Examiner

By Rachel Brahinsky

When we heard that David Burgin was tapped to replace Martha Steffens at the new Fang-owned *San Francisco Examiner*, we expected fireworks in the daily paper's offices. Burgin's reputation for colorful exploits precedes him.

Within a week of his hiring he delivered: according to several sources at the newspaper, after a loud altercation in the newsroom Dec. 15, Burgin fired managing editor Robert Porterfield.

Porterfield is now the third editor to leave the paper in the first month under the Fangs. First, editorial-page editor Susan Herbert left over an apparent conflict about content on the opinion page; then, on Dec. 11, chief editor Burgin replaced former executive

And consumer advocates point out that the utilities' parent companies still generate between 65 and 75 percent of the energy that ratepayers buy. So while PG&E feels the pinch, PG&E Corp. rakes in profits hand over fist.

"What nobody seems to notice is that they're still making money in the market; the corporations profits are up," TURN media director Mindy Spatt told us.

One indication of their financial well-being: PG&E Corp. earned \$753 million in net income in the first nine months of the year — between Jan. 1 and Sept. 20 — compared with \$538 million in all of 1999, according to TURN.

Spatt explained that the utilities are able to cry poverty because they keep their books separately from their parent corporations. So when PG&E complains about cash flow, she said, "it's sort of like a rich kid that doesn't want to ask for money."

TURN has proposed a new accounting method that will force the utilities to count these transition revenues against the cost of wholesale power.

The San Francisco City Attorney's Office supports that idea and recently weighed in with briefs against the rate hike in state Supreme Court and at the CPUC.

"The California electric market has failed to provide customers with the benefits they were led to expect," states the brief, written by deputy city attorney Theresa Mueller. "It would be fundamentally unfair, as well as contrary to [the law], for the commission to ... further increase ... costs to customers." ♦

The CPUC meets Thurs/21, 10 a.m., CPUC Auditorium, 505 Van Ness, S.F. (415) 703-2074, www.cpuc.ca.gov. TURN can be reached at (415) 929-8876.

E-mail Rachel Brahinsky at rachel@sfbg.com.

editor Steffens.

The cause, our sources tell us, was a dispute over associate editor Warren Hinckle's column. In the middle of the packed newsroom, Porterfield decried Burgin's apparent decision to move the controversial editor's column into the news section — and Burgin allegedly fired him on the spot.

Burgin told us that he had no comment: "There's a contract involved, and I don't know what the situation is. It's none of anybody's business."

Porterfield, a former *Bay Guardian* investigative reporter, would only give a brief statement, saying, "I was fired Friday afternoon for exercising an action that I believed I had the right to exercise as managing editor." ♦

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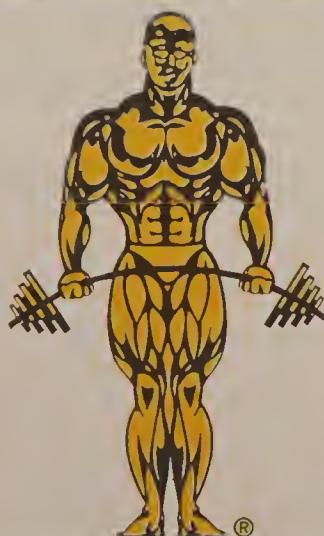
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A new day for city government

Our 10-point plan to take back San Francisco from downtown, big-money interests.

By Bay Guardian staff

For the first time in decades, San Francisco's independents and progressives have to govern, not just protest. It's a challenge as well as an opportunity.

With nine members winning election on a promise to stay independent of Mayor Willie Brown — and seven members sharing a generally progressive agenda — the new San Francisco Board of Supervisors has an incredible opportunity. If their coalition holds together, they are well positioned to put together eight votes on crucial issues — enough to block a mayoral veto. The board, rather than the mayor, will now be setting the agenda for San Francisco.

Voters tossed the old supervisors out because of their complete failure to address the most important issues facing the city. Many of those issues are tough, lingering, structural urban problems that weren't created in a day and won't be solved in one either. The new board has its work cut out drafting comprehensive plans for the housing shortage, homelessness, development, soaring electricity rates, and the perilous state of the public infrastructure. No one should expect huge strides in those areas in the supervisors' first 100 days.

But there are some things the board can do right now — things that would make life a bit easier for the people hit hardest by the city's space crunch, let voters know city hall cares about their neighborhoods, and curtail some of the abuses of power that have become the norm in the Willie Brown era.

Most important, the supervisors have to let voters know that business as usual is over. For too long city hall has been out of touch with the public. If the astonishing movement that elected the new board is going to grow, that has to change.

They can start by drawing a sharp contrast with their predecessors' imperiousness. Each of the supervisors should commit to holding at least two open houses a month — in the evening or on weekends, when working people can attend them — in different parts of the district that elect-

ed them. They should attend as many neighborhood groups' meetings as possible. And they should rigorously avoid even the appearance of secret meetings and backroom agendas. The new board should hire an ombudsman to help facilitate real, sustained community input.

Meanwhile, here are our suggestions for the new board's first steps: a selective list of reforms it can undertake in the first 100 days that could make a real difference.

Slash the patronage from city government

Under Willie Brown, the city government tab has ballooned from \$3 billion to more than \$4 billion — beyond what the city can sustain with its current tax system. And if next year sees a slowdown or a recession, we'll be running structural deficits again — deficits that could force cuts to essential services.

Some of the city's new workers are doing important work. Some were hired to make up for years of cuts in key departments. But too many are Brown allies who were brought on to not fulfill public needs but to fulfill political promises.

The supervisors can't directly fire this patronage army. But they should call for an audit to determine which new jobs are necessary and which are just padding the payroll. Good places to start looking for deadwood: Treasure Island, the airport, and, most of all, the more than 500 young, loyal, and overdressed "special assistants" in the Mayor's Office.

We're not suggesting that any essential services be cut. If these workers are really necessary, why don't the wheels of government grind to a halt — or even squeak a little — when they go on leave en masse to work on political campaigns for Brown or his candidates?

This high-profile move would have a number of advantages. Starting their term with a cost-cutting measure would help inoculate the supervisors against charges of tax-and-spend-ism. The money saved could go to services that

have been starved during Brown's tenure, with a chunk put into the reserve fund for an economic downturn. No important services would be cut, and the mayor's patronage operation would be diminished. If the new board has one mandate, it's to put the brakes on Brown's power. This is the fastest way to do it.

The supervisors have to let voters know that business as usual is over. They can start by drawing a sharp contrast with their predecessors' imperiousness.

Community planning

Nine of the members of the new board supported Proposition L, the slow-growth measure placed on the ballot by neighborhood activists and bitterly opposed by the mayor. Some of the supervisors have already said they plan to pass Prop. L from the board.

That's the right idea, but Prop. L can be improved. Even the measure's authors admit it was put together in a hurry, without enough community input, to address an emergency. The new board can buy some time by imposing temporary moratoriums on big projects in residential neighborhoods — no more Bryant Squares — and live-work lofts while it considers the best long-term solution.

Some of the measure's provisions — reclassifying live-work lofts as housing, for instance — were popular and

could be put into effect right away. There's room for more public discussion on others, such as the details of the neighborhood office moratoriums, which could be strengthened or scaled back. And the recent dip in commercial rents, triggered by the dot-com shakeout, may mean some of the Prop. L proposals should be modified.

So the supervisors should immediately call for hearings, at city hall and in the neighborhoods, to discuss exactly how to handle development. Prop. L's authors should be invited to discuss the need for restrictions on office space. Residents of underdeveloped communities such as the Bayview should also be at the table. Within a few months, the board will be able to pass a package of development controls with broad citywide support.

Move the municipal utility district forward

Nine of the new board's members have told us they're committed to forming a municipal utility district, a publicly run agency that could compete with PG&E's unreliable service and soon-to-skyrocket electricity rates. To protect San Franciscans from coming rate hikes — and to set the stage for a program that will deliver huge amounts of new revenue for other projects — the board should promptly approve Tom Ammiano's measure to put the MUD proposal on the ballot in November 2001.

There are also a few crucial positions to be filled. The new board president should reinstate the Public Utilities and Deregulation Committee, which Ammiano created, and appoint strong public power advocates to move the MUD agenda forward. And January will see three openings on the city's Local Agency Formation Commission. The board should appoint strong members who support the MUD and who will hire consultants approved by the American Public Power Association to complete an independent, dependable study of the effects of bringing public power to San Francisco.

Funding for S.F. General

Over the past year, San Francisco's public health system, once one of the finest in the world, has come close to collapse. Crucial wards at San Francisco General Hospital have been starved of funds or closed; the auxiliary pharmacy was closed, overtaxing the hospital's main pharmacy. Many public services have been starved of funds in the past decade — services for the homeless and public transportation, to name just two obvious ones — and we trust the new board will address those needs. But S.F. General is a lifeline for thousands of San Franciscans, and it's falling apart. The board should immediately allocate money from the budget surplus to reopen the satellite pharmacy and bring the hospital back to safe staffing levels.

Property rights for homeless people

Willie Brown publicly gave up on addressing homelessness when he abandoned plans for a summit on the issue. The new board is going to have to devote considerable time and resources to the homelessness problem. There are long-term issues, such as the lack of affordable housing and job training, as well as the disastrous ratio of about 1,600 shelter beds for anywhere from 8,000 to 14,000 homeless. But here's one way the new supervisors can make the lives of homeless people measurably easier, at no cost, right now.

Homeless people sometimes leave their possessions on the sidewalk — where else are they going to put them? The city routinely confiscates and destroys those possessions without warning.

The board could change that policy at once. Police and public works employees should be required to post a notice giving the owners of shopping carts and bedding at least 48 hours to move their stuff before trashing it. They should have to take it to a designated shelter or service center, where it would be held until it's reclaimed. Sleeping on the streets is hard enough as it is; it's even



And now for something completely different: Four members of the reform board — Jake McGoldrick, Sophie Maxwell, Aaron Peskin, and Chris Daly — stand in front of their new home.

What went right

The amazing tale of how the progressives took over City Hall. *By Tim Redmond, Gabriel Roth, and Savannah Blackwell*

When the history of the campaign to take back San Francisco is written, the chapter on this year's stunning district elections will begin in October 1999, with a longtime gay activist named Hank Wilson standing at the Folsom Street Fair with a sign saying "Write in Tom Ammiano."

Back then the Brown machine completely dominated the Board of Supervisors, and the only person seriously opposing Mayor Willie Brown's reelection was real estate investor Clint Reilly. The San Francisco left was demoralized and feeling largely ineffective.

A month later a remarkable grassroots uprising had organized a write-in campaign promoting Sup. Ammiano for mayor — a campaign that put the progressive board president into a runoff with Brown. And although Ammiano lost the race, the campaign energized scores of people who had long written off city politics, feeding right into the next year's district-elections efforts.

By the fall of 2000, veterans of the Ammiano write-in were working for progressive supervisorial candidates in at least seven districts, and most of those candidates made it into runoffs. On Dec. 12, all but one of those candidates finished on top.

That was one major factor in the unprecedented sweep that has put a loose left-of-center coalition in control of the Board of Supervisors for the first time in many, many years.

The second chapter on this extraordinary election will begin on Fourth of July weekend 2000, when land-use lawyer Sue Hestor and a small crew of urban environmentalists sat down and crafted Proposition L, a sweeping reform plan to end the explosion of dot-com offices and fake live-work lofts that was destroying residential neighborhoods.

Continued on page 22

harder when the cops take your sleeping bag.

Neighborhood services

The new board members won their seats because the old board ignored neighborhood concerns. Throughout the campaign, neighborhood needs came to the forefront, and they should be at the forefront of the board's agenda.

A good start would be an omnibus neighborhood services bill to address the single most pressing need in each of the city's 11 districts — a senior center for the Sunset, funding for parks in the Excelsior, better bus service on Geary Boulevard. The new boardmembers have certainly heard plenty of requests over the past few months; they could thank the voters by granting a few.

Increase affordable-housing fees and develop eviction protections

No issue came up more often in the election campaign than the need for more affordable housing. That need is too great to be addressed in one fell swoop — the Association of Bay Area Governments estimates that San Francisco needs 8,960 affordable units over the next five years.

But the supervisors can get started right away. Early in the campaign, Mark Leno started pushing a proposal to increase the affordable-housing fees charged to developers. That plan is too weak to make much of a dent in the problem, and the "affordable" studios it would build could rent for \$761 a month. But the board can toughen it up by raising the fee increases substantially and tightening the affordability requirements. There are also proposals being considered to extend those fees to developers of stores and hotels. Pass both bills right away. Construction on those units can't start too soon.

What's more, voters may have rejected November's measure to limit tenancies in common, but renters throughout the city are still being evicted in droves when their buildings are chopped up into condos. The board needs to start holding hearings to figure out a solution and protect tenants from displacement.

Eviction protections for public housing tenants

The Housing Authority is about to implement a mandate from the federal government: kick out undocumented

Continued on page 24

Progressives

From page 21

inspire the same level of commitment, to put it mildly.

Prop. L lost the battle but helped win the war. The measure forced supervisorial candidates to take a stand on a clear-cut issue pitting the neighborhoods against downtown, and Mayor Brown forced most of his anointed slate to oppose the measure. Suddenly, every independent, grassroots candidate had a wedge issue — and it worked.

"What Prop. L did was turn the anger against Willie Brown into a public-policy issue," longtime neighborhood activist Calvin Welch told us.

Mayor Brown's decision this fall to fire Planning Commissioner Dennis Antenore because Antenore refused to oppose Prop. L just added to voter anger. Pollster David Binder said voters sensed "that the mayor is not allowing a healthy debate and that he shows a lack of tolerance. They sent a strong message on that. They said, 'We want different points of view.'"

The district dynamic

The results of the Dec. 12 election also reflect the dynamics of the district system. Candidates who might do well as city-wide contenders don't necessarily fare well when the voters can see them up close and personal — and the expensive soft-money campaigns that have become the trademark of the Brown administration aren't effective in district races.

The Brown machine's game plan involved a lot of smart, high-priced political consultants who used essentially the same game plan that worked for them in last year's mayoral runoff, when they handed Ammiano a substantial defeat. But that plan failed this time around because those consultants didn't understand the district dynamic.

The machine consultants tried once again to take advantage of the soft-money loophole in city campaign-finance laws. They set up committees to pool "independent" contributions — or soft money — and made them the center of the campaigns.

Some of the top consultants in town — the firms Barnes Mosher Whitehurst and Terri and Jaye, along with Brown's old buddy Jack Davis — ran these committees, raised money for them, and spent that money on mailers and billboards and bus-shelter ads. But the campaign laws barred them from coordinating that spending with the actual candidates or their campaigns. For the most part, Robert Barnes and Eric Jaye sat in their offices and sent out their mail and left the day-to-day operation of the campaigns to a second tier of consultants, primarily Catherine Lew and Ellie Schafer.

In other words, they saved their big guns for the air war and left the ground war to the lieutenants. That strategy works in a citywide race. But in a district-based race, it's the ground war that counts: what matters isn't the number of mailers you can drop but the number of precinct walkers you can find.

Brown's opponents had all the precinct walkers they needed. "I've got people coming out of my ears," Aaron Peskin told us at the beginning of the runoff campaign. Most of their opponents didn't

In fact, the only Brown-backed incumbent who won in the runoffs, Mark Leno, had always been popular and active in his home district. Leno moved early to distance himself from the mayor on some issues and to position himself as a credible district candidate: He backed Prop. L, opposed the Bryant Square project, and even announced he supports public power.

Lame horses

The more visible the candidates became, the worse the machine looked. Between formal debates and informal appearances, residents of most districts had at least 20 chances to see the candidates. And what they saw was, on the one hand, a very attractive group of people who had experience in neighborhood issues and an interest in working with residents — and on the other, a group of unappealing mayoral hacks.

"Michael Yaki, Linda Richardson, Juanita Owens, Chris Dittenhafer — they are an incredibly unattractive, arrogant, insensitive crew, ignorant of the issues that were important to the district voters," Welch noted.

In fact, the Brown machine-downtown slate was so weak this year that even the two daily papers, which traditionally back downtown's candidates, were unable to sign on for the full crew. Neither the *San Francisco Chronicle* nor the old Hearst *San Francisco Examiner* endorsed Amos Brown, and both went against the mayor's candidates in District 10 and District Six.

For the left — the tenant activists, the Green Party, the staunch development foes and other such issue-based groups — the elections of Matt Gonzalez and Chris Daly may have been the high point of the season.

But across the ideological spectrum, for supporters of district elections, the victories of Jake McGoldrick, Chris Daly, and Sophie Maxwell were all particularly encouraging. Those three were, in many ways, the ideal district candidates: people with a long record of community activism and solid bases in their districts who won by knocking on doors and going to community meetings. "These people are exactly what district elections were about," Welch said. "They would never have had a chance in a citywide race."

Although the people who funded the Brown machine campaigns couldn't be pleased by the consultants' losing performance, the machine is by no means dead. Mayor Brown is a savvy politician who can still raise gobs of money. And these people learn fast.

So the machine will be moving to co-opt whatever supervisors it can and will be looking for new, more effective candidates and strategies for the next supervisorial elections, just two years away.

But the newly elected supervisors have heard the same message that went out to the mayor: the voters want accountable, independent voices who care about their constituents, not about big-money interests. That's something that no amount of downtown cash can change. ♦



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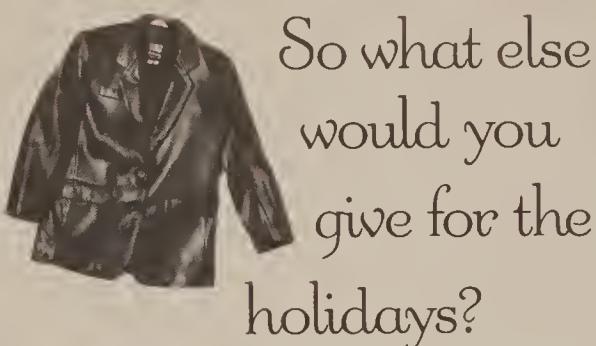
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news
Plan

From page 21

immigrants from public housing. The city can't ignore Washington's request without jeopardizing federal public housing funds. But it could create a separate fund to provide public housing to people without valid papers, ensuring that needy immigrants aren't thrown out on the street while, at least for now, abiding by this unfortunate federal edict. A bit of creative bookkeeping would put some real teeth into Ammiano's resolution declaring San Francisco an INS-free zone.

Protect art space

San Francisco's arts scene is in serious trouble. Skyrocketing rents are forcing studios, dance spaces, and practice rooms to close, leaving artists with nowhere to work or perform. A single change to the city's planning code could slow this cultural evisceration.

There's a city law making housing a "protected use": you can't turn housing into office space or commercial space without a special permit. The supervisors could apply the same language to art space. Landlords could turn artists' studios into theaters or galleries, but not into dot-com offices. Making art space a protected use is the easiest and most effective way to preserve what's left of San Francisco's cultural life, without costing the city a penny.

Create an inspector general

Beryl Magilavy proposed this idea during her District Six campaign, and it's a good one. City Hall has been rocked with allegations of contracting improprieties: the mayor's friends and campaign contributors get sweetheart deals with the city, while less-connected local and minority businesses are left out in the cold. The FBI is winding down a lengthy probe that produced a couple of midlevel indictments, but there's no sign that all the problems have been rooted out.

The supervisors should immediately create an Office of the Inspector General, reporting directly to them, to investigate complaints from city whistle-blowers and bidders who think they've been unfairly denied a contract. The office wouldn't be looking at questions of policy or efficiency; there's already a budget analyst to do that. It would be looking for improprieties and investigating charges, then bringing its findings to the board's attention. It could also centralize data on all the city's contracts, which is now dispersed among individual departments. To keep the sun shining, they can post city contracts and requests for proposals on the city Web site. Also, they can follow the example set by Minnesota and require — and post online — annual disclosures of corporate-welfare recipients.

An inspector general could save the city money, make sure local businesses get a fair shake, and stop the giveaways to the mayor's pals. We shouldn't be leaving this up to the feds. ♦



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last-minute gifts

The procrastinator's guide

Last-minute gift-giving made easy. By Lisa Allyn Hardy

GUARDIAN PHOTO BY RORY McNAMARA



Eclectica: At Planet Weavers you can find a variety of handmade goods to delight and edify.

As the holidays draw ever nearer, a little voice in the back of my mind says, "Dude, it might be a nice idea to shop before the holidays this year." I imagine it would. So, I set out to find an eclectic mix of shops in San Francisco and the East Bay that would satisfy the wishes of everyone on my holiday shopping list.

With only a few days left to find that perfect gift, don't attempt to shop online. The overnight shipping fees will cost as much as the purchase. Instead, visit the cool stores listed below. Wrap up a gift certificate if you can't decide what to buy. Also, some shops have holiday hours, so call ahead if you are the evening-before or day-of kind of shopper.

For frazzled city shoppers

Amid the funky handbags, coats, and jewelry, Revival of the Fittest showcases some swell gifts for the masculine-inclined folks on your list. A must-have for any suit wearer is a pair of sexy Bettie Page cuff links by Winky and Dutch (small \$15.95, large \$16.59). Accessorize with a matching lighter (\$15.95) and silver flask (\$14-\$43), or the black leather wallet with a compartment for its very own flask (\$32.95). There is also an assortment of cool key chains with extra gadgets attached, martini glasses and shakers, and small silvery clocks in shapes such as a vintage convertible (\$32) or prop plane (\$37). Daily, 11 a.m.-7 p.m., 1701 Haight, S.F. (415) 751-8857.

If you have any music lovers to buy for, visit Amoeba Music, "the largest indie record store in the country," located in the Haight or on Telegraph Avenue in Berkeley. The stores buy and sell new and used CDs, tapes, vinyl, videos, DVDs, and collector's items (Dynomutt lunchbox, \$75). Amoeba has an enormous selection of music, from rock to hip-hop to world to black

metal to unusually experimental. I picked up some new CDs on sale for \$13.98. Used CDs range from \$9 to \$13. Take some time and dig through the bargain-CD bin. If you buy three (\$1-\$5), pick a fourth one for free. A portion of the proceeds from each sale goes to preserving the rain forest. Mon.-Sat., 10:30 a.m.-10 p.m.; Sun., 11 a.m.-9 p.m., 1855 Haight, S.F. (415) 831-1200; Mon.-Sat., 10:30 a.m.-10 p.m.; Sun., 11 a.m.-9 p.m., 2455 Telegraph, Berk. (510) 549-1125; www.amoebamusic.com.

Choose a gift from **Planet Weavers'** mélange of treasures from around the world, and you're sure to put a smile on your friends' faces. This store sells exquisite crafts, such as candleholders, vases, and dream catchers, along with calming fountains and jewelry designed by both local and international artisans (prices vary). Indonesian masks (\$25-\$125) and henna body-painting kits (\$15-\$35) make wonderful gift choices. Everybody loves bath products, and Planet Weavers carries tons of luscious bath and body goodies, as well as incense for the home. Daily, 10 a.m.-9 p.m., 518A Castro, S.F. (415) 575-0240; www.citysearch.com/sfo/planetweavers.

If you have a burgeoning chef on your shopping list, **Sur La Table** is the place to go. Whether it's a rare cooking utensil or basic cookware you seek, you will find it here. The well-stocked shelves display dozens of different kinds of sieves, whisks, spatulas, graters, slicers, and appliances. The store even offers cooking classes (\$40-\$135). Other gift ideas are shiny copperware, which can be used for baking or decorating a kitchen (prices vary), and the Numi "Take the Tea Transformation," a handcrafted bamboo gift box filled with 45 different teas (\$45). Mon.-Sat., 10 a.m.-7 p.m.; Sun., 10 a.m.-5 p.m., 77 Maiden Lane, S.F. (415) 732-7900; Mon.-Sat., 9 a.m.-

7 p.m.; Sun., 9:30 a.m.-6:30 p.m., 1806 Fourth St., Berk. (510) 849-2252; www.surlatable.com.

The **Bargain Bank** is an interesting five-and-dime type establishment in the Richmond with a limited and odd selection of cheap gift ideas. It acquires other stores' surplus goods and clearance merchandise and sells it at discounted prices. You will find racks of aromatherapy candles (99¢-\$3.99), holiday potpourri (\$1.99), 2001 calendars (\$1.99), Ghirardelli chocolate bars in a red velvet satchel (\$3.99), and music-for-yoga CDs (\$5.99). Daily, 10 a.m.-6 p.m., 599 Clement, S.F. (415) 221-4852.

For the organic-food fanatic in your life, order a box of produce or a gift certificate from **The Bay Area Organic Xpress**, a.k.a. the BOX. You can place a phone order for a 15-pound (\$25) or 20-pound box (\$35) of organic seasonal fruits or vegetables or a mix of both. If your friend is a picky eater, stick with a gift certificate so he or she can choose the produce of his or her liking. The deliveries are daily, based on your zip code, and the shipping cost is included in the price per box. Gift certificates are mailed the same day you call. 10 a.m.-4 p.m., P.O. Box 460411, S.F. (415) 695-9688.

For stressed-out East Bay shoppers

Mama Bear's is a cozy little bookstore and coffeehouse brimming with all sorts of fascinating women's and children's books. They carry lesbian mysteries, fiction, culture, science fiction, art books, cookbooks, and they have sections on women's health, with topics such as pregnancy and menopause. After browsing the shelves of books, check out their magazines, greeting cards, pride stickers (\$2), music, and jewelry. Make the holidays even more special and give your sweetheart a gold commitment ring (\$118-\$320). Daily,

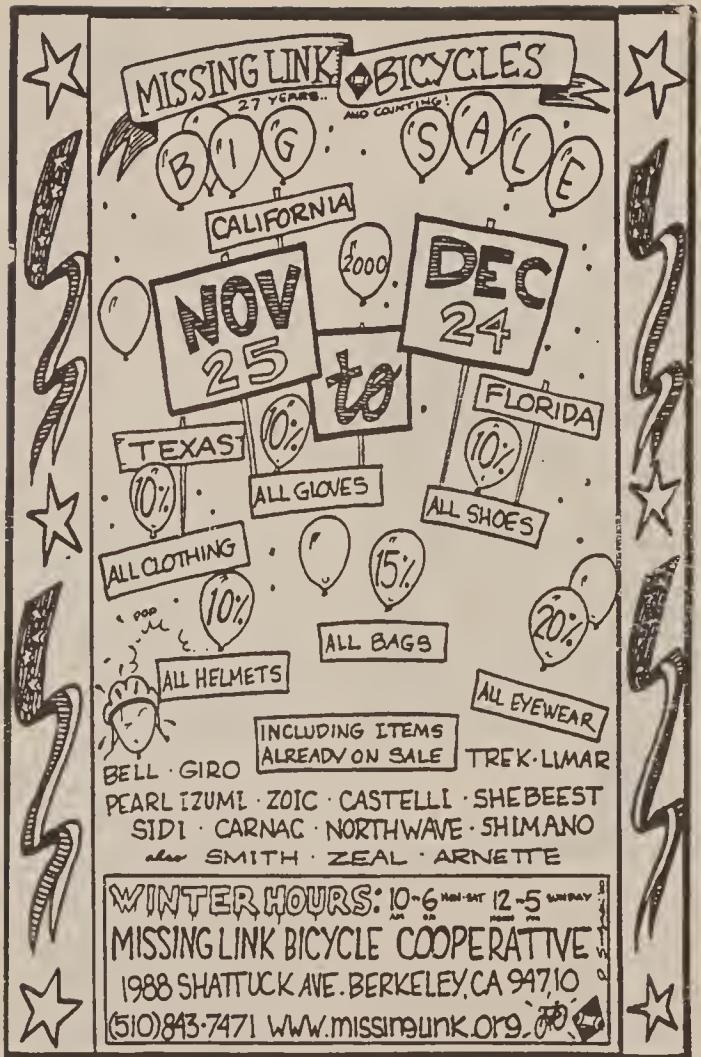
10:30 a.m.-8 p.m., 6536 Telegraph, Berk. (510) 428-9684.

The **Pasta Shop** offers a vast array of delicious gift options, including pasta, cheese, candy, and wine. You can purchase their delectable gift baskets (\$38-\$225) or create your own for a more personal touch. Fill a basket with fresh pasta (\$6-\$10 per pound) or dry Rustichella pasta (\$3-\$7 per pound), some marinara sauce, yummy Italian cheese, and a baguette. For the sweet-toothed on your list, get Gaston Prestige Belgian Chocolates (\$18 for 12 pieces) or a tin of Victorian Treats handmade English toffee (\$14). Design a holiday breakfast basket with some Ohlone Gravlox salmon (\$25 per pound), cream cheese, and fresh bagels. Daily, 10 a.m.-6:30 p.m., 1786 Fourth St., Berk. (510) 528-1786; Mon.-Fri., 9 a.m.-8 p.m.; Sat.-Sun., 9 a.m.-6 p.m., 5655 College, Oakl. (510) 652-4669; www.RockridgeMarketHall.com.

The **Thousand Cranes** futon shop carries beautiful Japanese gifts, fabrics, ceramics, and kimonos as well as bedding and bed frames. Give an unforgettable gift with a vintage silk kimono (\$120), a padded cotton kimono (\$245), or a delicate silk scarf (\$20 and up). Create a lovely table setting with pretty Japanese bowls, chopsticks (\$4.50-\$12.50), chopstick rests (\$3.50-\$4.50), and a tea set (\$43-\$54). The ceramic incense holders (\$7.50) and little fabric change purses with lucky frog charms (\$11) make cute stocking stuffers. Daily, 10 a.m.-6 p.m., 1806 Fourth St., Berk. (510) 849-0501.

The **Stained Glass Garden** not only sells stained-glass merchandise and art supplies but also offers stained-glass, hot-glass, and mosaic classes for creating your own masterpieces. Each of these options makes a spectacular present. The gorgeous stained-glass pieces range from elegant floor and table lamps and intricate panels in different sizes (\$40-\$700) to funky vases and paper weights, enchanting jewelry, and handmade glass ornaments (\$20-\$25). The shop also sells several unique kaleidoscope kits: the stained-glass, marble, or flower scope (\$19-\$20). Mon.-Wed., 10 a.m.-5:30 p.m.; Thurs.-Sat., 10 a.m.-7 p.m.; Sun., 10 a.m.-6 p.m., 1800 Fourth St., Berk. (510) 841-2200; www.stainedglassgarden.com.

Cody's Books' shelves are stacked with books on almost every subject imaginable. They have an extensive magazine and zine selection, too. But for something a little different, stop by the stationery and journal section. Cody's has calligraphy sets made in Italy, which include ink, paper, pen, and assorted nibs (\$28), and handmade leather-bound journals (\$22-\$65), as well as scrapbooks and photo albums. Sun.-Wed., 10 a.m.-7 p.m.; Thurs.-Sat., 10 a.m.-8 p.m., 1730 Fourth St., Berk. (510) 559-9500; Daily, 10 a.m.-10 p.m., 2454 Telegraph, Berk. (510) 845-7852; 1-800-995-1180, www.codysbooks.com. ♦



last-minute gifts



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Smart shoppers: Jose A. Reyes Sr. and Jose A. Reyes Jr. check out the groovy software at the Exploratorium Gift Shop.

Intelligent toys

Three spots to find fun that isn't mindless.

By Karen Solomon

If you're sick of dumb toys that just sit there and giggle, or tired of purchasing the Latest Thing with a Big Saturday-Morning Media Budget, plenty of independent toy stores in San Francisco and online are more than happy to shed some light under your Christmas tree. While some brand-brainwashed kids might be alarmed by or disappointed with a toy from which — shudder — they may learn something, it's likely that most will at least be intrigued by building their own robots, growing their own crystals, or concocting their own slime.

In general, smart toys are geared toward older kids, usually eight and up, but there are some exceptions for younger budding Einsteins. And for some reason, in most toy stores patrons seeking intelligent life must walk to the furthest recesses of the store — past Madeline and Thomas the Train, beyond the Beanie Babies — to get to the cool ant farms and constellation makers. Luckily, intelligent toys don't cost any more than regular board games, with many great gifts hovering between \$10 and \$20. And it doesn't take a genius to figure out that giving a child an active, interesting present, rather than a mute doll reflecting a character from their favorite TV show, is a smart thing to do.

While it's certainly not a complete list, here are a few suggestions for alternative places to buy intelligent toys:

The Exploratorium Gift Shop After a day of cool science and learning at this very hands-on attraction for the young and old, shoppers can take home a bit of "wow" from this above-par, well-stocked gift shop. However, even if you don't come for the museum, you're welcome at the gift shop anytime. Of course there's the usual array of cool books, as well as cliché

museum-gift finds such as kaleidoscopes and glow-in-the-dark ceiling stars, but there's so much more. There are tons of books, posters, videos, and more, on neat topics such as dissections, fractals, and earthquakes — smart choices for kids, teachers, parents, and adults.

Lots of original gift ideas jump off the shelf. The Expandagon is a very cool, three-dimensional, soft erector set that for about \$20 lets aspiring brainiacs build shapes and test how pressure affects their architecture. Or, for a more extravagant gift for the Frank Lloyd Wright on your shopping list, the massive Chaos Kinetic Construction set, for \$150, is bound to be a hit. Ages 10 and up. And while it's not exactly science, kids age six and up can jumpstart their style as young Goths with the very nifty Light Hand, a faux glove that equips your fingertips with red LED lights fueled by a battery pack strapped to the wrist, all for around \$15. Tues.-Sun., 10 a.m.-5 p.m.; Christmas Eve, 10 a.m.-3 p.m., 3601 Lyon, S.F. (415) 561-0390, www.exploratoriumstore.com.

Imaginarium Nestled in the hetero heaven of Laurel Village, amid GymboREE, Gap Kids, the housewares store, and the hardware store, is a toy shop for the education-minded parent: Imaginarium. This chain store with a hometown feel has a little something for everyone, and a lot of everything cluttering its crowded aisles for the consumer season.

For the shopper seeking rewards, there are plenty of items that will stuff a stocking. "It's OK to be smart!" we're assured by the Brainquest Trivia Game of thousands of question cards for kids from kindergarten to fifth grade. And for only around \$11 the bargain shopper can be smart too. For the Lego-centric,

there's an excellent selection of Lego kits, including small helicopters and giant castles, race cars, and a great number of models from the Star Wars series. On the Lego theme, another series of building toys by Learning Resources allows kids to build machines, animals, or imaginative constructions with revolving, interlocking plastic spokes, sometimes with a remote-controlled motor to make it all go. Look for Building Set, Gizmos, or Oogly Googly kits, maximum price \$35. Another favorite well worth the \$30 is the Super Science Star Theater, a halogen-bulb constellation-projection machine with an audio tour of the stars. And for intelligent-toy traditionalists, the Imaginarium also features a good selection of telescopes, microscopes, crystal-building kits, giant magnets, and for the übergeek, a Popular Mechanics MotorWorks engine-building set. Mon.-Sat., 9 a.m.-8 p.m.; Christmas Eve, 9 a.m.-7 p.m., 3535 California, S.F. (415) 387-9885, www.imaginarium.com.

HearthSong The motto of this store is that it carries toys that don't need batteries, and the beauty of its selection is that you won't even miss them. When I asked to see some educational toys, I was assured that all play is learning, so it's up to the individual shopper to determine the educational value of a glitter-filled hula hoop or the classic red Radio Flyer wagon.

Though their selection of purely intelligent toys is limited, nearly every item is a winner. Kids can try out careers in cryogenics or veterinary medicine with two great toys. Wild Planet's Ice Man Cryogenic Lab lets players put together a skeleton, freeze it into an ice mold, and then use the enclosed warm-water ice "picks" to excavate his body from the frozen tundra. Also for around \$20, Smithsonian Adventure's Pet Vet gives kids the tools and wisdom to give the family pet a full exam, including listening to its heartbeat, brushing its teeth, and cleaning its fur and ears (not Fido approved). Speaking of dogs, robot dogs are very popular, and here you'll find a couple of different models hovering around \$25 to \$35. And what kid wouldn't like to learn with ooey, gooey slime? A great value, the Slime Science kit from Scienceville USA is only \$10 and contains all the non-toxic ingredients and recipes to make five, count 'em five, different kinds of slime. In case you have any doubt about this toy's I.Q.-boosting potential, the philosophy on the package says it all: "When is science fun? When it's gross!" And there are few things more intellectually stimulating than a handful of holiday goop. Mon.-Sun., 9:30 a.m.-6 p.m.; Christmas Eve, 9:30 a.m.-6 p.m., 3505 California, S.F. (415) 379-9900; Mon.-Sun., 10 a.m.-6 p.m.; Christmas Eve, 9 a.m.-4 p.m., 1812 Fourth St., Berk. (510) 849-3956, www.heartsong.com.

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Beaditude: Natasha Marjanovic adds an item to her list at General Bead.

Get crafty

Do-it-yourself gift ideas for the creatively challenged. By Tanya Pampalone

So you thought you had another week for shopping. Guess again. If you've reached this point and are still without your holiday offerings, it doesn't mean that your best friend has to get stuck with a bag of Hershey's Kisses and some plastic hair clips from Walgreens. Fear not! You can still get a groovy, personalized gift without spending your Christmas bonus. We searched the city for shops open on Christmas Eve that offer creative presents that you can make (or at least assemble) yourself. And you won't even have to take up knitting.

Focus Gallery Pop off a black-and-white roll of your cool San Francisco neighborhood and then get into Focus Gallery to develop the film yourself. You can make a print from your shots, sign your masterpiece, and get it framed on the spot at San Francisco's favorite darkroom and art gallery. The darkroom fills up quickly, so call ahead to be sure there's space. You have to kick down \$42 for four hours in the basement — a real deal when you think of all those presents you can print up. While you're there, get some cool inspiration for your next shoot with this month's exhibit of emerging photographer Lena Herzog's "Winter Landscapes." Tues., Thurs., noon-10 p.m.; Wed., Fri., Sun., noon-6 p.m.; Christmas Eve, 10 a.m.-3 p.m.; Darkroom by appointment (415) 621-8187.

only, 2423 Polk, S.F. Darkroom \$42 for four hours. (415) 567-9067, www.sirius.com/~focusinc.

General Bead When you enter the General Bead sanctuary, you'll think you've died and gone to bead heaven. With two full stories of beads of every shape, color, and material, you can be sure you won't walk away uninspired ... or empty handed. Just about everything is beaded here, from the calculators to the tape dispensers, and very likely your helpful salesperson. This SoMa bead store is the largest in the country, offering wholesale pricing to the public, and even the most creatively challenged will be able to whip up a bracelet or a pair of earrings in no time for next to nothing. The easiest bracelet to make is the beaded-elastic type. All you need is some clear string, your chosen beads (right now Czech glass is the bead of choice), crimp, and a pair of needle-nose pliers, and for around \$8 you'll have yourself the makings of a crystal bracelet with enough elastic string to start your own jewelry shop. Tues.-Sat., 10 a.m.-5 p.m.; Sun. 1-4 p.m.; Christmas Eve, 1-4 p.m., 637 Minna, S.F. (415) 621-8187.

Pearl For the past five years, Pearl has been supplying San Francisco's arts-and-crafts community with 25,000 square feet and three floors of some pretty crafty stuff. But don't let that scare you. Start your search on the bottom floor to pick up the basics. You'll

find mosaic kits priced from \$6 to make your bud a nice box or a cool vase. Or get a little more festive, and grab a papier-mâché ornament and cover it with self-adhesive leopard-print fur or some bright red latex. The clock kits here come with all the parts, and for around \$25 you can choose your clock face and a wood form, stain or paint your creation, and presto, you can tell someone what time it is. Pearl's photo cards — six for \$6 — allow you to easily slip in a couple of those prints you made over at the Focus Gallery and personalize a card with your gift. Its huge selection of rubber stamps will give you some great ideas for personalized paper to wrap it all up. Mon.-Sat., 9 a.m.-7 p.m., Sun. noon-6 p.m.; Christmas Eve, 10 a.m.-3 p.m., 969 Market, S.F. (415) 357-1400.

Pier One OK, so it's not exactly make-it-yourself but more like a put-a-bunch-of-neat-little-things-together-for-a-personalized-theme gift. Pier One is a great place to get packaging for your goods. It has wooden baskets priced between \$3 and \$15 and the shrink-wrap — should you be so inclined — to go with it. Its thick glass bottles start at \$6 and can be used as bud vases for your flower-loving friends or filled with olive oil and garlic and/or balsamic vinegar for your foodie friends. Or take the easy way out, and fill your theme basket with candles and a candle holder for the luminescent present, place mats and mini salt and pepper shakers for the dinner table, or stemware and swizzle sticks for the barflies — all for under \$20. Mon.-Sat., 10 a.m.-10 p.m., Sun. 10 a.m.-8 p.m.; Christmas Eve, 8 a.m.-6 p.m., 555 Ninth St., S.F. (415) 621-1881.

Trader Joe's You know those baskets you picked up next door at Pier One? Take them on over to Trader Joe's and fill 'em with priced-right cheese and wine, gingerbread cookies, some organic peanut butter and boysenberry jam, and broken pieces of Ghirardelli chocolates. Oh, and those cute bottles from Pier One? Fill those with Trader Joe's balsamic vinegar for \$1.69. Mon.-Sun., 9 a.m.-9 p.m.; Christmas Eve, 9 a.m.-6 p.m., 555 Ninth St., S.F. (415) 863-1292.

Waxen Moon You'd think it would be enough that this little candle shop carries every kind of candle you've ever wanted. But Waxen Moon takes candle lovers to the next level; you get to make your own. You pick the shape, the scent, and the color of your candle, then head over to the work area with your hosts Melody and Steve Cornwell to wick up and pour your creation. On Christmas Eve come in early to make a chunk candle, which takes about an hour to cool and ranges in price from \$9 to \$16. If you are in a rush to get home and put the turkey in the oven, get an at-home candle-making kit, which makes five one-pound candles for \$42 and includes everything from the mold to color chips and a little melting pot. Or try the home incense kit for around \$20, which can make 12 bags of 12 sticks for the 12 days of Christmas. How's that for incentive? Mon.-Fri., 11 a.m.-9 p.m.; Sat.-Sun., 10:30 a.m.-7 p.m.; Christmas Eve, 9 a.m.-5 p.m., 1814 Polk, (415) 359-1936. ♦

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From Beijing to Moscow

Six days on the Trans-Siberian railway. By John Lee



It's 10:30 p.m. on a crisp September night when my friend and I sweep into Beijing's central railway station. We pile our packs on the floor and lean self-consciously against a pillar near the entrance. The station is not well lit and it's difficult to focus on details. Red marble floor, grand central staircase, large stained-glass window: it's a grimy pre-Communist building modified with gold stars and political inscriptions that are beginning to fade. I feel like we're being scrutinized, but no one, not even the teenage soldier wearing an oversized khaki jacket, is looking at us.

After a week in Beijing, we're about to take the six-day 9,000-kilometer Trans-Siberian express from the Chinese capital to Moscow. Built by Russian imperialism and adapted to Soviet needs, it's the world's longest passenger-rail route, now mainly used by black-market traders and foreign tourists like us.

Our train is announced, and we pass through to the platform and pull ourselves up the steps of the Russian train, the only one in the station. It's suffocatingly warm inside and smells like my English grandmother's house — coal smoke and unaired rooms. Squeezing along the corridor, scraping our packs against the wood-patterned Formica walls, we find our compartment. The train lurches, and we drop our bags and collapse on the long red seats.

We exchange our tickets for bed linen with a middle-aged Russian attendant, or *provodnitsa*, who fills the doorway. She smiles but doesn't speak, and we do the same. Later we use the musty sheets to turn the seats into beds and try to sleep as the train bounces us through the night on uneven tracks.

Opened in the early 1900s, the Moscow-Vladivostok stretch of the

Trans-Siberian railway was a textbook example of how not to build a railroad. Reckless methods and haste characterized the construction, and light rails that snapped easily were laid over land that often could not support the weight of a train. But the line endured, and there are now three Trans-Siberian routes, each sharing the same tracks through Russia but separating before northern China. The original line to Vladivostok has been modified very little, except that riders can now transfer to a ferry bound for Japan. The second route, the Trans-Mongolian, branches off near Siberia's Lake Baikal and cuts down through the People's Republic of Mongolia. The Trans-Manchurian route leaves the Russian line further along, enters northern China and circumvents Mongolia. Both the Trans-Mongolian route and the Trans-Manchurian line, which we are on, terminate in Beijing.

In the line's early days sumptuously decorated carriages with deep carpets, oak paneling, and armchairs were exhibited at the Paris Exposition to attract wealthy travelers, but today's railway is more a reminder of later Soviet functionalism. Our train, the Vostock, was built in East Germany in the 1970s and contains 13 carriages, each with 10 compartments and a coal-fired hot-water samovar. There is one first-class car, mostly used by foreign tourists, which has two beds per compartment rather than the standard four. Each compartment is about six feet across and has long padded seats separated by a folding table. Ours is of the stubborn, nonfolding variety. Above the grimy window is a tape-covered radio speaker that can't be turned off and hisses at us for most of the trip. Nothing seems to have been replaced since the carriage was built except the new curtains, which are a dazzling gold.

There are two well-designed washrooms in each carriage, but they are dirty enough to make us want to avoid them as much as possible. A hot tap only delivers cold water, and the toilet flushes halfheartedly, perhaps in protest of the maintenance man who beats it with a sledgehammer every morning. The washrooms, according to my guidebook, are supposed to be cleaned by our *provodnitsas*, but they seem as disgusted by the facilities as we are and steer well clear. Most of their time is spent checking the boxes of cheap ornaments they have piled to the ceilings in unused compartments. Along with this quite substantial freight operation, I notice one of them — out of uniform — selling plastic roses to the locals at one station.

For those not working or engaged in commerce, time is a nebulous concept on the Trans-Siberian. The route crosses several time zones, and although I try hard to keep my watch adjusted, it never matches the stop times on the timetable or the clocks at the stations we pull into. Many passengers adopt a more intuitive existence, getting up when they want breakfast and going to bed when they're tired. We spend most of the time playing cards, drinking warm Chinese beer, or gazing at the endless golden larch trees punctuated by occasional wooden houses and Lada cars.

We venture to the restaurant car only once. The floor is scarred with food spills, and the table cloths, once white, are now gray. There are oversize cans of tomatoes in glass display cabinets that I speculate, used to house the dishes of the day. Now, despite the extensive menu, which the waiter insists on handing out, there's only one dish. It's a \$7 set meal of rice, greasy slivers of meat, watery mushrooms, and tea, which is always served black and sugared in Russia. There are no other din-

ers in the car, and we finish our meal in silence while the waiter rubs the countertop with his apron and watches us closely.

We have some food packed with us: dry noodles, oatmeal, and soup that we rehydrate from the samovar. But most of our supplies are bought at stations along the route, where the train stops for around 20 minutes two or three times a day. Chocolate, ice cream, and dark Russian beer are easy to find, but the best food comes from the droves of *babushkas*, or old women, who descend on each new train. Dressed in head scarves and thick woolen coats, most have red faces, bright blue eyes, and strong, scarred hands. Many sell stews and boiled vegetables, cooked in their kitchens and warmed on their car engines for the trip to the station. Others walk the platforms with pale cheeses, brown curled sausages, smoked fish, and leather-skinned rye breads. My favorite breakfast of the journey turns up in Omsk: a plastic bag of warm potatoes drowned in butter and herbs.

The train bursts into life at these stops, and it's often the only time we see the other passengers. Many are Chinese merchants, and they hit the platform running before the train has even stopped. The merchants sell different goods at each station, and the locals wait in groups to see what the traveling market is bringing. There will be striped sweaters in Omsk, jogging pants in Tomsk, fur coats in Irkutsk, and gaudy clocks and ornaments in Ekaterinburg.

It starts to feel cooler in our compartment and the trees begin to thin out as we approach Eastern Siberia's Lake Baikal, the deepest freshwater lake in the world, known locally as the Holy Sea. All we can see is brilliant blue because the train is right on the edge of the lake. When I pull open a

window, one of the *provodnitsas* leans out into the corridor, narrows her eyes, shouts something, and gestures at me to push the window back up. The rest of the day, during which we never leave the shore of the lake, is a running battle with the attendants to keep the window open. I am told off for waving my camera through the opening, but the *provodnitsa* runs back into her compartment when I point it at her instead.

Lake Baikal is the turning point on the Trans-Siberian. The small villages and impenetrable forests are replaced by sprawling gray cities and hissing factories belching black smoke as we leave Siberia and move into the industrial heartland of Russia. The sun disappears. Fog and a faint, persistent rain take over. For hours we crawl through a thin tract of no-man's-land strewn with collapsed sheds and rusting car hulks half overgrown with grass and weeds. Endless grubby tenement buildings loom over us, and the care-free nature of the trip is replaced by a resigned desire for the journey to end. Judging from the faces of the other passengers, most of us now can't wait to reach the end of the line.

Although it's only midafternoon, it's already dark as the train eases into Moscow's Yaroslavl station. The *provodnitsas* are standing on the platform as we pull our bags down the metal steps and disembark, but they are not looking at us. They are busy loading their battered freight boxes onto several nearby luggage carts. Few of the Trans-Siberian passengers wait around: most of them quickly disappear into the shadows of the Moscow station. We notice that many passengers look tired and disheveled, and we congratulate ourselves for having paid the extra few dollars for a first-class compartment.

Yaroslavl station is not as bold about its Communist past as Beijing's central railway station. Completed in 1904, it's a bizarre, stylized reproduction of an old Russian fort, including a gabled roof and a tall, shingled spire. It's more Swiss château than Soviet functionalism, and it reminds us that we have arrived in Europeanized Russia and left the distinctiveness of Beijing and the quiet mystery of Siberia far behind. ♦

Access

Hong Kong-based company Monkey Business, which has booked more than 15,000 foreigners on the Trans-Siberian is a useful starting point — see their Web site at www.monkeyshrine.com. Ticket prices are subject to change but usually start from around \$400 for non-stop itineraries on any of the three routes. Summer is the peak travel period, so book well in advance. Autumn, when the Siberian forests are spectacular, is also popular. Most tour operators and travel agencies can help travelers arrange the necessary visas for travel through Russia, China, and Mongolia.

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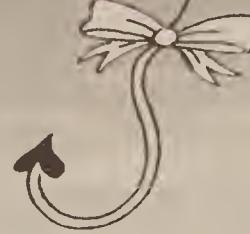
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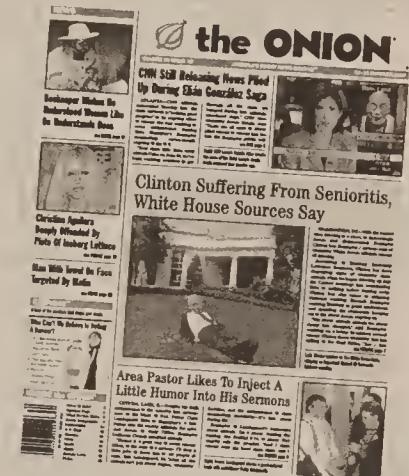
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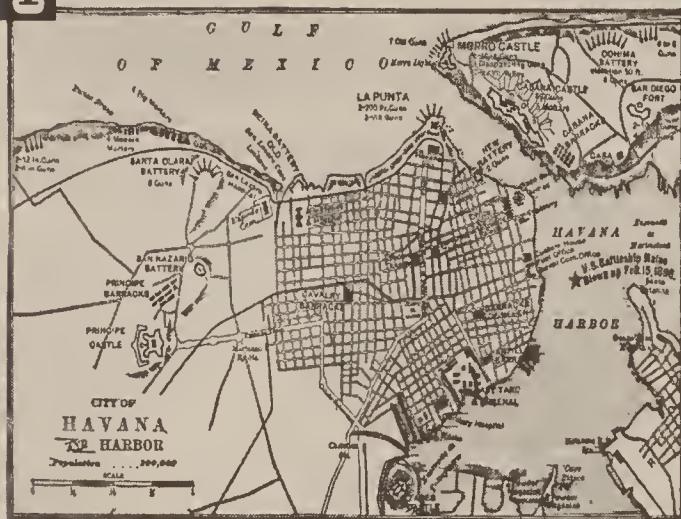
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O Havana!

Watching the cops in Cuba. By Dave Wolman

It was another night of oppressive humidity in Havana. Four of us — two Americans, a Portuguese, and a Cuban named Juan — were walking up the San Rafael toward the Capitolio Nacional. Antiquated Fords and old no-name Soviet sedans were speeding by, and sometimes I had to hold my breath until the poisonous cloud of diesel fumes dispersed into the tropical sky.

We'd hooked up with Juan in Old Havana, thanks to a connection on the wanderlust network: that is to say, a friend of a friend of a friend. Some guy had been to Cuba (supposedly hunting for a young bride) and met this fellow named Juan who knew everyone in the city and who would, for a small payment under the table, show us around. A native Cuban who spoke English and knew the best out-of-the-way restaurants and clubs, this man in Havana was no charlatan British agent: he was the real deal. He was a Cuban version of Denzel Washington, decked out in white jeans, a black sport vest, and a Rolex that was probably fake. But even fake luxury items are a luxury in an impoverished country. His Italian leather shoes were always impeccably polished, despite the garbage and wet sludge of Havana's grimy streets.

As we walked through the city, Juan would make loud kissing noises to nearly every woman we saw. (The audible smooch is Cuba's version of a catcall.) He'd exchange a greeting, ask the ladies what they were doing tonight, and then look back to us with a wink as if to say, "Welcome to my Cuba."

At the intersection of San Rafael and Paseo de Marti, just in front of the Hotel Inglaterra, a man with a thick mustache and purple T-shirt walked toward us from across the street. I could see he was carrying a walkie-talkie, but before I could

process where or how he might have obtained such a high-tech item, the interrogation had begun.

He spoke in a rapid, flat voice to Juan, who took out his wallet and presented identification papers. The man inspected the papers and then pointed toward three cops standing beside a black and white police cruiser. I heard Juan mutter a dejected, "Tss, shit man," before sulking over to the group of police officers.

As I watched the other cops begin to quiz him, I recalled a man on a train I had met during my first week on the island. "There is only one mafia in Cuba," he said. With that he began silently stroking the air below his chin, as if grooming a thick, Castro-like beard — indicating the geriatric dictator and the police drones who execute his rule.

The first police officer turned his attention to the three of us. He showed us a badge and then in broken English began firing out questions in a calm voice. Where you from? Where you stay? Where you going? How you know that man [Juan]? How long you Cuba? What your profession? His wandering eyes revealed a lack of interest. As we nervously answered questions, the phrase "no U.S. embassy in Cuba" kept running through my head.

When he asked to see my passport, I told him it was back at the hotel. Luckily, he found this answer to be adequate. Eventually he deemed us unworthy of further questioning and walked away.

Juan was the one they were really interested in, and at this point he was surrounded by four police officers. Their attire was impeccable. Cuba's infrastructure is crumbling, and doctors cannot find medications for their patients, but not a peso is spared on the police force. Cops are clad in starched blue uniforms, complete with state-of-the-art ra-

dios, shiny clubs, guns, boots, and black berets that are worn tilted across the brow. With arms crossed and stoic faces, they carry out their duties, which mainly seem to consist of standing on the street corner or hassling passersby.

Meanwhile, our impromptu gathering in the middle of the street was growing. Another cop walked over from the Parque Central escorting two gorgeous Cuban women, one in a tight white dress and the other in orange spandex. The capture was a Castro-style crackdown on prostitution: guilty by appearance. Earlier in the week a Cuban woman in Santiago was walking us to a restaurant. She asked that we stay 20 meters behind her so as not to raise suspicions with the police. Suspicions alone are sufficient to earn a prison sentence.

Juan managed to move closer to our spot on the sidewalk. "I'm gonna have to go to the station," he said. "Don't worry about this. Is stupid. They can't do nothin' to me. Is just a pain in the ass. I'll meet you guys again in the mornin'."

A minute later he was squeezed into the backseat of a police car between a cop and the two sexy women. Juan shook his head and gave us a single, slow wave. As the car sped down the road, I could see the back of his head through the rear window, still slowly shaking side to side.

We walked to the nearest bar and bought a bottle of Havana Club rum, hoping the alcohol would provide some insight into the insanity of what had just happened. Two hours later, after we had finished the bottle and moved on to mojitos, Juan walked into the bar, grinning. He'd been released from the police station after an hour of questioning and had guessed where we'd be.

Nodding to the bartender for a drink, Juan sat down and began answering our questions. This is normal life in Cuba, he said. The cops can stop you any time, any place. We had made the cops curious. Walking with foreigners is not illegal per se, he said, but it does draw attention. Juan has no police record, yet if they want to, the police can take anyone to the station for no legitimate reason. Of course the same thing happens in the United States, although our laws are supposed to prohibit such abuses of power.

Do the cops make Juan weary of his illegal source of income? Not really. The money he earns on the black market in Havana dwarfs the wages he would earn if he took a government-assigned job. "I need to send money home to my parents," he said. Between them, Juan's parents earn less than U.S. \$9 a month in retirement benefits.

"How many times have the cops taken you in?" I finally asked.

"Since I was a boy?" Juan asked. "I dunno. Maybe a hundred." ♦

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culture

ask isadora
 by Isadora Alman

Our ongoing conversation

This letter is in response to the woman who had difficulty with her body hair and was feeling unattractive as a result. I just want to let her know that there are many people who would love to cuddle with her hairy legs. I am one of them! She actually sounds like the woman of my dreams. You have to help me, Isadora! Can you write to her and tell her to post on your chat site or bulletin board, or is there some way that she and I can get in contact? I'm sure you are going to get a lot of calls about this, but is there anything you can do?

Not a thing, sorry, except reassure the hairy-legged of the world that others like you exist. — Isadora

I'm responding to the adult baby's question regarding finding clothing in his area. I'm a diaper lover too. And I don't tend to have this problem of finding clothing to fit. For me, an Attend will do just nicely. For the record, we are categorized into two major groups: adult babies or diaper lovers. The former desire total regression into infancy. Thus, the desire to acquire all of the things that you would normally get and provide for a baby. Diaper lovers, on the other hand, tend to only enjoy wearing diapers and plastic pants. Adult babies tend to be a lot more messy, where we D.L.s tend not to be! However, like you pointed out, there are plenty of adult-baby sites with many good links to suppliers. "Is this a popular kink?" Yes, very much. "Is it for everyone?" No, but people are growing open-minded about new things and experiences. I say as long as you're not hurting someone, go for it.

Enjoying diapers isn't an unheard-of kink, but it's not number one (or should I say number two?) on most people's hit parade. — Isadora

Recently a woman wrote to ask you for advice regarding painful intercourse because her lover's penis hurt her cervix when he thrust. One thing I did not see mentioned in your response and in others' comments was that the position of a woman's cervix tends to change throughout her cycle and also during the day. Many women find that their cervixes are higher up in their vaginas during their fertile times (i.e., around the time of ovulation) than during other parts of the menstrual cycle, and that their cervixes are higher in the morning, on waking, than at night, after being up and about all day. I have noticed that this is true for me. There have been days during the infertile parts of my cycle in which my cervix was low enough that my partner's thrusting caused me discomfort and even pain owing to his penis's bumping against my cervix. But I have never noticed this during my fertile phase, I assume because my cervix is high enough up that this does not happen. (A good book about recognizing when a woman is in her fertile phase is *Taking Charge of Your Fertility*, by Toni Weschler.)

If a long feather is attached to something that causes it to vibrate rapidly, and the tip of it is touched to a woman's external erogenous zones, that woman will find it so stimulating that she will experience superintense multiple orgasms. As a matter of fact, her orgasms will be so intense that she will almost scream.

That's some women, not all. Some women do scream orgasmically even without vibrating feathers. — Isadora

For the person who feels guilty for rubbing the belly during masturbation: there is no reason to feel guilty. I, too, rub my belly to get off. Actually, I think I have a belly fetish. None of my lovers have ever found it odd. On the contrary, they have enjoyed pleasuring me by rubbing it, squeezing it, licking it, etc. Furthermore, they have always enjoyed when I pleasured them in the same manner. The person who feels guilty should rather be exploring such a sexy body part of both sexes.

Note that neither this writer nor the original one specified his/her sex. — Isadora

Whether or not I have an available partner, I am now able to experience orgasms that are much more intense than any I ever experienced before. To do this, I use a recording of my own voice that first puts me into a sleeplike trance, then gives me the posthypnotic suggestion that after being awakened from the hypnosis and immediately after my saying the word "presto," I will experience the vibrating fingertips of two hands on my external erogenous zones. I also give myself the suggestion that these vibrating fingertips will move to wherever I would enjoy them the most, and that each time I experience orgasm, it will be much more intense and enjoyable than ever before. When I say "presto" during foreplay or alone, the orgasms are always stronger and more enjoyable than ever before.

This handy little tip has been brought to you by Holiday Claus for the enjoyment of all my readers. Presto, and ho, ho, ho! — Isadora ♦

Isadora Alman is a licensed marriage counselor and a board-certified sexologist. You can reach her online at her Sexuality Forum (www.askisadora.com) or by writing to her care of the Bay Guardian, 520 Hampshire, S.F., CA 94110. Alas, she cannot answer questions individually.

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Coders unite!

Way back in 1992, right around the holiday season, I was on strike. We had to arrive on the picket lines at 7 a.m., long before most of us actually would have been working. In the freezing cold, buried under layers of wool and cotton, hundreds of graduate student instructors at UC Berkeley were striking — not for more pay, or benefits, or a better work environment (although all those things would have been nice). We were striking simply so that the university would recognize us as workers.

You see, when you're a teacher, you're in a very sick, twisted branch of the service industry. The situation could be compared with that of customer service reps in the computer industry — such as those who are trying to unionize at Amazon.com, Microsoft, and our own etown.com. For most service workers, it's hard to say what kind of product you're producing. A better educated and more informed human? Luckily customer service reps aren't under the illusion that they're offering some kind of philosophical enlightenment to customers. In the education biz, however, teachers are told that they're supposed to be spreading knowledge out of a love of learning, not money. And that's the sort of bizarre logic that allowed the university to tell us graduate student instructors that we weren't actually workers.

The university, although it was paying us by the hour to teach, insisted that we weren't employees; we were students "learning to teach," who were getting "stipends," not salaries. Since we weren't real workers, of course, our departments didn't have to provide job descriptions for us, nor did they have to engage in anything remotely resembling fair hiring practices (to give credit where it's due, some departments did make an effort to follow fair hiring standards).

Our strike that year was crushed soundly, although, happily, in the years since I graduated, the Association of Graduate Student Employees has been recognized as a union and is affiliated with the United Auto Workers.

The sad thing in 1992 wasn't just that our strike was crushed, but how it happened. Our bosses — the university administration — got us to go back to work by saying that we would "let down" our students if we continued to refuse to teach them and give them grades. Instead of behaving like workers who deserved to be recognized and respected as laborers, the majority of striking instructors were cowed into handing out grades, thus breaking the strike and making us look like obedient students rather than righteous workers in solidarity. Even though the strike was broken, several of us were fired, although no one in my department.

Therefore, when I hear the latest news from the unionizing front on etown.com or Amazon, I feel kind of like I'm in *Die Hard with a Vengeance*: This time, it's personal. I've been through this crap before. And so I felt personally involved when I read a press release from the customer service reps at etown.com, who report that they "will vote January 12 on union representation, following the first-ever petition filed for a dot-com workforce under the National Labor Relations Board." Meanwhile, I can check out the progress of unionization at Amazon through its customer service reps' Web site, Day 2, at www.washitech.org/day2/index.html.

The fact is, unionizing is one of those political acts that is also profoundly personal. It's about community building, but it's also about individuals making an ethical choice to help out their office mates. Erin Poh, a local representative of the Northern California Media Workers Guild who is helping with the etown.com case, said, "It's about the person working next to you. It's important to remember that we look out for each other — that's what unions are for. We all need dignity. If workers have a collective voice in their workplace, we know we can make their lives happier and more stable."

When I think about unionizing dot-coms, I always think about coders. My friends are coders. And I know from personal experience that they work insanely, under unstable conditions, and with uncertain futures. They have no sense of collectivity, except for the sort of camaraderie that comes from coding together. Sure, they're making shitloads of money compared with people like me or customer service reps or janitors or whatever. But what about when the cash runs out? What happens when they're too tired to work crazy hours, when they get older, when they suddenly need benefits? What about grievance procedures when they want to complain about work conditions?

Too often I hear coders talking about their work as if they weren't really laborers. They view themselves as people who do it for love, who are indispensable to their companies, who are "too valuable" to get screwed over the way the customer service reps do. But they're not. Look around at the economic rubble, kids: coders won't be spared when the money evaporates. And nobody is going to protect you except your fellow workers. They know what you're going through. They've seen this crap before. ♦

Annalee Newitz (praxis.techsploitation.com) is a surly media nerd who once wept while reading Georg Lukacs. Her column also appears in Metro, Silicon Valley's weekly newspaper.s

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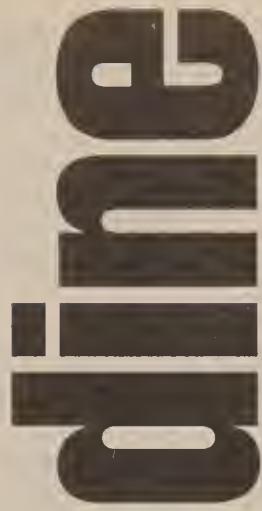
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GUARDIAN PHOTO BY RORY McNAMARA



New moon: Tami Grooney, owner of the recently reincarnated La Mooné, takes an order from Geoff Benson and Frederick Felman.

Born again

By Paul Reidinger

Restaurants are like ships, in a way: They are launched with great fanfare, but when they disappear, as they so often do, the fatal event goes unmarked. And the final catastrophe almost always is final. When a restaurant founders, swallowed by the briny deep of competition, we're unlikely to see it ever again — or even, after a few weeks, remember it amid the welter of new places clamoring for attention.

This severe dynamic merely sharpens the pleasure of finding La Mooné reborn in the Castro. The original incarnation of Tami Grooney and Rob Low's pan-Asian fusion restaurant occupied a tiny side-street space in North Beach; it served a menu a discerning friend of mine regarded as one of the best of its kind in town. But: North Beach. Difficult access, no parking, not enough seats. I remember walking by the closed space last fall and feeling a twinge: another lamb led untimely to the slaughter.

So it was a pleasant surprise, walking this fall along 18th Street near Castro, to find La Mooné reincarnated in the second-floor space that had briefly been Lupann's. It's an odd space, in some ways, not as visible from the street as La Mooné's old site was, and

accessible by a staircase that rises as if to someone's front door. On several evenings I watched people examining the menu posted at sidewalk level, then gazing doubtfully upward, as if unsure whether the restaurant in question — any restaurant, for that matter — could possibly be up there.

Answer: it is up there, and the location gains in a floating serenity what it lacks in street exposure. Sitting at a window table affords a commanding view of the intersection of 18th and Castro, with its endless glow and bustle; the human parade is close and vivid, but not so close as to become intrusive.

The restaurant as a whole, in fact, strikes a savvy balance between liveliness and peace. The tables (each of which contains, under a plate of glass in the center, a rugged, glowing blue hemisphere, like a model of an iridescent planetoid) are well-spaced, and the room's acoustics seem designed to damp sound. But the atmosphere is hardly funereal; the audio system provides a steady beat of jazz fusion, which lends an edge to the atmosphere without overwhelming conversation. (One small complaint: the space does seem to be subject to chilly drafts. If it's a cold night, keep a sweater at hand.)

The music also eerily matches the food: both have plenty of low-key energy, and both are a little spontaneous, a little moody, a little unpredictable. The best dishes at La Mooné (all involving meat, we came to understand) are knockouts, while the laggards suffer from incoherence — they're almost good but, lacking some essential ingredient or twist of technique, are almost bad at the same time. Vietnamese rice paper rolls (\$6.50), with shrimp and the tweaked fish sauce nuoc cham, for instance, were served at a temperature so low as to kill the delicate flavors. And the sauce was sweet rather than complex. Sweet shrimp, corn, and blue potato croquettes (\$7.50) were filling, like seared footballs, but not much more. The croquettes were like an experimental dish, an idea someone had come up with and was still trying to find some way to execute satisfactorily.

On the other hand, we became addicted to a pale pumpkin bisque (\$9.50) and its sassy spiciness. Ahi tuna poke (\$11.50), served amid wrinkly wonton chips and sweet soy, offered many of the virtues of sushi, with far more chili heat. Crisp calamari with plum orange sauce (\$8.50) were indeed beautifully crisp and

light, served with diced tomatoes and scallions and slices of orange. And pork adobo (\$10) — chunks of braised meat in a vinegary sauce, with cabbage, carrots, and mushrooms — was a lively take on a classic American pot roast.

Those dishes, while satisfying, did not really anticipate the splendors of pepper-crusted lamb tataki (\$14.50), slices of loin seared on one side and served with mango chutney and wasabi aioli. Nor those of the prime aged rib-eye (\$19.50), a similar dish, the beef piped with nine-spice aioli and served with mushroom caps and wasabi mashed potatoes. In both cases the meat emerged from the kitchen reddish-pink, juicy, and perfectly tender.

So you roll the dice and take your chances, knowing the game is slightly tilted in your favor. You might indeed turn up a half-hearted dish. But more likely you'll turn up a very good one, and there's a real chance you'll find something electrifying. When that news breaks across your table, you'll see lots of chopsticks coming your way, glinting blue in the light of that strange half-ball. ♦

La Mooné, 4072 18th St. (at Castro), S.F. (415) 355-1999. Dinner: Tues.-Sun., 5:30-11 p.m. MasterCard, Visa. Moderately noisy. Not wheelchair accessible.

Without Reservations

Little bites

Since this is the season when we give thanks, I'd like to tip my hat, as it were, to a pair of readers who recently have offered some acute commentary on items they've read in these pages.

Bakirathi Mani, from Stanford, notes that I erred in my recent piece on Masala by referring to an "Indian" language. Of course there is no such thing. As Mani notes, the people of the Indian subcontinent speak a variety of languages, including Hindi, Punjabi, Tamil, Malayalam, and more than 20 other regional tongues. In addition, the people of neighboring Pakistan — whose cuisine is also represented at Masala and is notable for its spiciness and creaminess — speak Urdu. And, for the record, Mani notes that *masala* means "mixture," as in *garam masala*, the blend of subcontinental spices that rivals curry for prominence in this country.

On the delicate, intricate matter of tipping, Alan Crarer, a self-described "former waiter," takes issue with a recent piece of mine in which I suggested, among other things, that a 17 percent tip (easily calculated, in this city, by doubling the tax) is more than enough for all but the most extraordinary service.

"From my experience," he says, "an average tip is around 17 percent. A better scale for day-to-day dining is 10 percent for terrible service, 15 percent for average, 20 percent for excellent."

Hmmm. I don't think I'd tip anything near 10 percent if I truly thought the service was terrible, and I continue to believe that 15 percent is a good tip. One point Crarer does not mention is that the sharp rise in menu prices in the past few years has led to fatter tips, since the cost basis on which tips are calculated has shot up so much. It's like bracket creep in the world of income taxes. Instead of tipping on a \$6 appetizer and a \$16 main dish, we're now tipping on a \$9 appetizer and a \$26 main dish. If menu prices have gone up by a quarter or a third in the last two years, then so have servers' gross revenues, even if diners are still tipping at a 15 percent average.

Crarer notes that servers must "tip out" the busboys, the hosts, and the kitchen staff. All the more reason, it seems to me, to do it the way the Europeans do: by figuring the service charge into the menu prices. This would help reduce tension all around and would be a gesture to servers, indicating that we regard them as part of a professional operation and expect them to perform as such. It's a basic principle of human psychology that people live up or down to expectations. Tipping is inherently condescending, like giving crackers to dogs when they please us. Enough already.

Paul Reidinger
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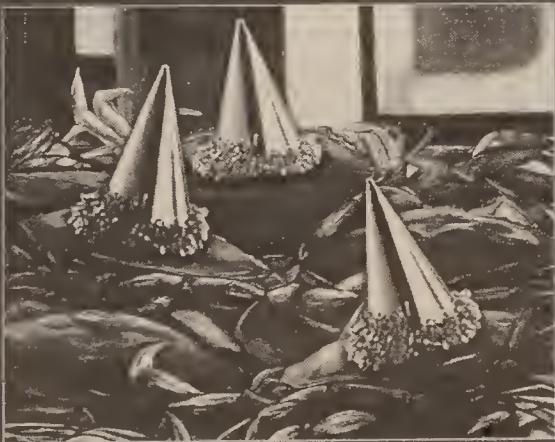
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The odd couple

Hey, hooray for all our new district-elected superheroes, but especially green man Matt Gonzalez, whose (unofficial) acceptance speech went, "Does this mean I have to get a haircut?"

Lard knows I would like to make a witty comparison here to President-courtappoint Bush's acceptance speech, but I missed it. I was eating. Still eating, I should say, 'cause I'd also missed Mr. Gore's big give-up, on account of the same thing: eating. What a couple of losers, though, huh? I bet I could eat both of them under the table. Put together.

As for Mayor Brown, all I have to say to his considerably lowered highness is, ha ha, that's what you get for liking mayonnaise.

But enough political analysis. Let's talk sports. Manny Ramirez ... suck my dick.

Speaking of superheroes (not you, Manny), I got to say good-bye in person to Jerry Rice on Sunday. I don't know if he heard me, though. I was in the corner of the end zone, upper deck, top row, with the pigeons, my voice muffled some by the napkin over my nose.

God bless America.

So ... when does my rent come down? Psych. I really am excited about the new board of supervisors, though. Can you tell?

Why else I'm really excited, speaking of super supes, has to do with what I was eating when I wasn't watching *Masterpiece Theater* starring those two light-weight losers licking each other's assholes last week. You'll never guess.

Fried chicken soup! Yep, believe it. Fried chicken and soup, seeming enemies, all lovey-dovey like Republicans and Democrats on concession day. But I hate politicians. Not since Roscoe's Chicken and Waffles have two unlike things I love come together so unbelievably and made it work without the help of couples counseling. Who we have to thank for this blessed union is Musashi, a hole-in-the-wall Japanese restaurant in Berkeley, and who I have to thank for taking me there is my good friend Yo-Yo. Remember her? She had her picture taken with Jerry Rice once — but that's neither here nor there.

Now we play music together, me and Yo-Yo and almost everyone else in the world. But you gotta eat, so while the rhythm section was working it out in the shed, some of us soloists — me and Crawdad and Yo-Yo — along with Yo-Yo's little sis Mod the Pod and our producer, Golf Clubs, we all went to get some grub. Yo-Yo drove us to Musashi. She'd been telling me about their Japanese-style fried chickens for at least a couple of weeks, but she hadn't prepared me for the fact that you can choose to have it in soup, over ramen. So you can imagine the back flip I did. We were in line, waiting to order, and several people, myself included, were injured — none seriously.

Karaage is the word for this Japanese fried chickens. It's boneless pieces of them, but not just white meat — in fact, mostly dark — breaded and fried and served Bento style on a big plate with rice and some other stuff, miso soup on the side (\$5.95); donburi style in a bowl over rice and some other stuff, miso soup on the side (\$5.25); or ramen style, which is the way to go because it basically amounts to fried chicken noodle soup (\$4.95).

I know what you're thinking. You're thinking: "Yuck. Soggy." Or something along those lines. Well, you're wrong. I tried the fried chickens that wasn't in soup, thanks to Mod the Pod, and it was crispy and good — but I liked mine better. Mine was like chicken and dumplings all in one. The soup (shoyu style) was great, and the chickens were floating on top of the noodles, so if you're so afraid of sog, just eat them real quick, before they sink. I'm serious, though, I started out like that, and then found myself dunking them into the broth, going for the goop.

The noodles were good. What else there was in the big bowl was a half of a hard-boiled egg and some rooty stuff. What else is on the menu is teriyaki stuff, tempura, udon, soba, and sushi. But why you would want to order any of any of those sorts of things when fried chicken soup is possible, well, it beats the bongoole out of me.

Atmospherically: the restaurant has four or five cramped booths, or you can pull up a stool at the street-facing counter. There's one of those good-luck cat curtains going into the kitchen, a giant Japanese warrior mural on one wall, and a tic-tac-toe board of fluorescent ceiling lights; but the attached hole-in-the-wall store full of colorful and cool Japanese specialties is probably more fun to hang out in. Except then you'd have to eat standing up, I suppose. Or else shop. ♦

Musashi. 2126 Dwight Way, Berk. (510) 843-2017. Mon.-Sat., 11:45 a.m.-7:30 p.m. Takeout available. American Express, MasterCard, Visa. Wheelchair accessible.

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Fast company

My ability to tolerate a restaurant's bright fluorescent lights and tinny boom box blaring bad pop music seems to be directly related to the presence of tom yum and pad kra paw on the menu. Although we dined on riverside terraces and palm-shaded gardens in Thailand whenever we could, Robin and I had a few incredible meals in environments that resembled KFC more than they did Chez Panisse. I prefer to mindfully partake of pad see ew in a tranquil, wood-paneled setting, under soft lights with traditional Thai music plinking in the background, but fast food is a fact of life, and in my book, better it be a bowl of boat noodles in beef broth than a soggy patty melt and greasy fries.

Speaking of quick bites, it was a discount coupon for a new taquería across from the Elmwood Theater on College Avenue, south of Ashby in Berkeley, that led me to That Noodle, north of University Avenue on Shattuck. Robin and I were trying out the burritos (worthy of further investigation) when fellow traveler Wendy Edelstein popped in and dropped the word about a new place that has "noodles like you get in Bangkok." That was a few days before the Supremes sang their chorus of "Stop, in the Name of Bush," and I responded to Wendy's tip like a Gore lawyer to a cache of dimpled chads. I was there faster than you can say "Who stole my election?"

Located a few doors south of Triple Rock Brewery, That Noodle makes no pretense toward a temple-like ambience. It's bright (from the white walls and overhead lighting to the neon tubes running from the doorway toward a curving counter), it's plastic (from the molded chairs and Formica tabletops to the white plates and bowls and the chopsticks and soupspoons in caddies on the tables), and it's fast. Robin and I took all of 40 minutes (from dropping three quarters in the parking meter to signing the charge slip) to polish off a meal of larb (salad of ground chicken in chile lime sauce with roasted rice powder, onions, and mint, \$5.25), tom yum (traditional spicy-sour soup, \$5.50 with chicken, \$1 extra for shrimp), and pad see ew (wide rice noodles fried in a wok with black soy sauce, Chinese broccoli, egg, and chicken, beef, or pork, \$4.95). We might have taken longer had the beer license come through yet, allowing us to slow ourselves down with some Singha (\$2.75).

Radio diva Bonnie and I didn't spend much more time during a crowded weekday lunch, dividing up a plate of yum pla meuk (spicy squid salad, \$5.95), a bowl of tom kha gai (the popular coconut milk soup with chicken and mushrooms, \$5.50), and a platter of pad thai (the ubiquitous rice stick noodle stir-fry with chicken, shrimp, tofu, bean sprouts, and ground peanuts, \$5.25). And at a second dinner, Robin and I sprinted through a heap of lord (rice noodles topped with shrimp and ground chicken in Thai style "source," \$5.25) and generous rice plates with green chicken curry (\$5.25) and pad kra paw (ground chicken, basil, and chile, \$4.95).

On another lunch visit it did take me more than a half hour to wade through my Thai boat noodles (in beef soup with sliced beef, rubbery beef balls, and beef stew meat, \$4.50), but frankly, this really isn't food to dawdle over. Served in large, piping hot helpings by a crew of young, friendly, and bilingual Thais, it all comes pronto out of the small open kitchen, where one or two cooks rapidly toss various noodles (rice, egg, vermicelli) into large woks and giant pots. But the speed takes its toll. The soup broths lack the complexity you expect from carefully balanced ingredients: lemongrass and galanga can barely be detected; kaffir lime leaves make no appearance whatsoever. On the other hand, sometimes you get more than you bargained for: otherwise minimalist, the pad thai was overwhelmingly sticky sweet in a ketchuplike sauce; the deliciously tangy larb could have used less salt or fish sauce; the squid salad swarmed with raw onions; and the lord noodles, supposedly a shrimp and chicken dish, came with squid, fish cake, and imitation crab, as well, in the overly oily "source."

But you can compensate for certain deficiencies by judiciously employing the condiments provided at each table — including fish sauce, chopped peanuts, garlic and green chiles in vinegar, dried red-pepper flakes, and fiery red chile sauce. And on basic levels — in the limey sweetness of the tom kha gai and green curry, the leanness and relative tenderness of the meats, the freshness of the shrimp and squid, the heartiness of the noodle soups, the zing in the pad kra paw, the dark savory flavors of the pad see ew and Thai kea moa (rice noodles stir-fried with chile, green beans, and basil, \$4.95), and the big portions, bargain prices, and brisk service — That Noodle provides the quick and filling midday or midnight fix we all need once in a while. ♦

Thai Noodle. Daily, 11 a.m.-1:30 a.m., 1936 Shattuck, Berk. (510) 848-6531. Visa, MasterCard. Wheelchair accessible.

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red onion chiles & plantain chips
Peruvian Tri-colored Potato Terrine,
creamy olive dressing & sieved egg

3rd course (choice of)

Grilled Rib Eye Steak, Latin Root
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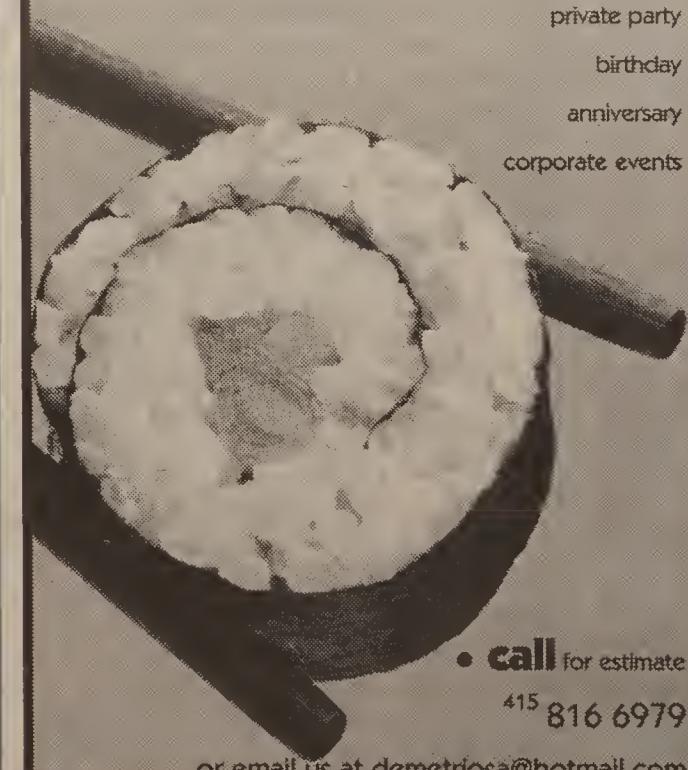
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Eat here now

The Bay Guardian welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. These listings are compiled from previous restaurant reviews and Best of the Bay and Insider's Guide selections.

The skinny Restaurants are reviewed by Dan Leone (D.L.), Paul Reiderer (P.R.), Derk Richardson (D.R.), Stephanie Rosenbaum (S.R.), Eric Stephan (E.S.), Miriam Wolf (M.W.), or staff. All area codes are 415 and all restaurants are wheelchair accessible, except where noted.

Deciphering the codes Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

Price range

- ¢ less than \$7 per entrée
- \$ \$7-\$12
- \$\$ \$13-\$20
- \$\$\$ more than \$20

Critic's choice

Sushi Groove South continues the westward march of hipsterdom through SoMa. The food — traditional sushi augmented by quietly stylish fusion dishes — is spectacular. The setting — a candlelit grotto abrim with black-clad young — is charged with high romance. (P.R., 12/00) 1516 Folsom (at 11th), S.F. 503-1950. Japanese/sushi, L/D, \$, AE/DC/MC/V.

Recently reviewed

Cafe J keeps a low decorative profile, but the Basque dishes really rock. The parilla — a reinterpretation of seafood paella, seasoned with ginger and cilantro — is one of the best restaurant dishes you're likely to eat in this town. And the Basque-style mussels aren't far behind. (P.R., 11/00) 1708 Church (at 29th St.), S.F. 970-1095. French/Basque, D, \$\$, MC/V. **Cheney Park** is the restaurant Glen Park has been waiting for all these years: a calm, understated setting (lots of stairs!) and an eclectic American menu with plenty of twists. A worthy addition to the city's array of first-class neighborhood restaurants. (P.R., 11/00) 683 Cheney (at Diamond), S.F. 337-8537. American, D, \$\$, MC/V. **Il Cartuccio** strikingly evokes that little trattoria you found near the Ponte Vecchio on your last trip to Florence. Lovely pastas, pizza, salads, and risottos, and a lethally good chocolate tart for dessert. (P.R., 11/00) 3228 16th St. (at Guerrero), 861-3889. Italian, D, \$, MC/V.

On the cheap: noodles

Nirvana True to its name, pan-Asian noodle house Nirvana offers a peaceful respite from busy Castro streets. Although noodles make up the bulk of the menu, there's also a list of entrées that range from stir-fried jicama to grilled lemongrass chicken. (S.R., 6/98) 544 Castro (at 18th St.), S.F. 861-2226. Pan-Asian, L/D, \$, MC/V.

Pomelo The chefs in this itsy-bitsy restaurant serve up big portions of Asian- and Italian-inspired noodle dishes. If you need something

quick, cheap, and fresh, pop in here. Lunch is less crowded than dinner. (Liz Hille, 6/00) 92 Judah (at 6th Ave.), S.F. 731-6175. Noodles, L/D, \$, cash only.

ZAO Noodle Bar manages the seemingly impossible: the food's good, cheap, fresh; the service friendly; there's an inexpensive parking lot half a block away. (P.R., 8/99) 2406 California (at Fillmore), S.F. 345-8088. Asian, L/D, \$, MC/V.

Downtown, Embarcadero

Anjou is the other restaurant on Campton Place — a lovely little warren of brick and brass serving an unpretentious, and sometimes inventive, French bistro menu. (P.R., 11/98) 44 Campton Place (at Stockton), S.F. 392-5373. French, L/D, \$\$, AE/DC/DISC/MC/V.

B44 brings Daniel Olivella's Catalan cooking to al fresco-friendly Belden Place. The salt cod-studded menu is stronger in first than main dishes. Frenchy desserts. (P.R., 3/00) 44 Belden Place (near Pine), S.F. 986-6287. Catalan, L/D, \$\$, AE/MC/V.

Bix radiates an unmistakable aura of American power and luxury, Jazz Age style. The food is simply splendid, from such traditional dishes as chicken hash to California-cuisine items such as crispy fillet of King salmon on a bed of heirloom cherry tomatoes and lemon crème fraîche. (P.R., 8/99) 56 Gold (at Sansome), S.F. 433-6300. American, L/D, \$\$, AE/DC/DISC/MC/V.

Chaya Brasserie brings a taste of L.A.'s preen-and-be-seen culture to the waterfront. The Japanese-influenced French food is mostly French, and very expensive, while a handsome sushi bar tucked into a far corner offers great stuff at good value. (P.R., 4/00) 132 the Embarcadero (at Mission), S.F. 777-8688. Fusion, D, \$\$, AE/DC/MC/V.

Cosmopolitan Cafe is certainly cosmopolitan but hardly a cafe. Its high arched ceiling and abundance of rich wood paneling make it seem like a huge Pullman car. The New American menu emphasizes heartiness, from a huge juicy pork chop with spätzle and roasted zinfandel onions to strips of rainbow trout served on a very substantial rock shrimp hash. A mixed-berry shortcake is a fine twist on an old dessert standard. (P.R., 9/00) 121 Spear (at Howard), S.F. 543-4001. American, L/D, \$\$, AE/DC/MC/V.

Tadich Grill is the city's oldest restaurant (150 years and counting), and it still packs 'em in, specializing in seafood and most anything grilled. (Staff) 240 California (at Battery), S.F. 391-1849. Grill, L/D, \$\$, AE/MC/V.

Tlaloc rises like a multistory loft on its Financial District Lane, the better to accommodate the hordes of suits crowding in for a noontime burrito-and-salsa fix. They serve a mean pipán burrito, and decent fish tacos. (P.R., 10/00) 525 Commercial (at Sansome), S.F. 981-7800. Mexican, L/D, \$, AE/MC/V.

Town's End enjoys a reputation for a fabulous weekend brunch (getting in can be a trick), but the restaurant serves a polished California menu at dinner, too, when getting a table is a lot easier. The best items are seasonal, of course, such as a late-summer salad of heirloom tomatoes, and the kitchen handles fish with real flair. (P.R., 11/98) 2 Townsend (at Embarcadero), S.F. 512-0749. California, B/BR/L/D, \$\$, AE/DC/MC/V.

Elisabeth Daniel combines, like a Swiss watch, elegance, precision, and beauty, and the result is one of the best restaurants in the city. The food is haute but limber French, the interior design gracefully muted, the service of the highest order. Extremely pricey. (P.R., 3/00) 550 Washington (at Montgomery), S.F. 397-6129. French, L/D, \$\$, AE/MC/V.

Fifth Floor returns George Morrone to the city's restaurant scene in high style — literally. The restaurant, on the fifth floor of the Palomar Hotel, feels plushly art deco. The food hovers somewhere between hearty and lavish, ranging from roasted baby chicken with bay and fingerling potatoes to poached Maine lobster with white corn and vermouth essence. (P.R., 10/99) 12 Fourth St. (at Market), S.F. 348-1555. California, D, \$\$, AE/MC/V.

First Crush goes the average wine bar one better: it's also got an excellent full-service restaurant in the basement — a stylish grotto done up in hues of grape and sun. The food marches from the kitchen like a well-trained brass band; the flavors are big and direct, to match all those California wines. (P.R., 4/99) 101 Cyril Magnin (at Ellis), S.F. 982-7874. California, D, \$\$, AE/DISC/MC/V.

Grand Cafe joins a spectacular setting and a French-California menu of understated elegance. The place could use a better name, but the food is every bit as good as its more glamorous competition. It's the place to go for a quiet first-rate experience. (P.R., 4/99) 501 Geary (at Taylor), S.F. 292-0101. California, B/BR/L/D, \$\$, AE/MC/DS/DC/V.

Kokkari is an upscale but authentic taverna — beamed ceilings, blazing fireplace, and that famously gesticulative Greek hospitality. Chef Jean Alberti's food alternates smoothly

between classic dishes and California-Hellenic turns, such as grilled tuna with oregano pesto. (P.R., 5/99) 200 Jackson (at Front), S.F. 981-0983. Greek, L/D, \$\$, AE/DC/MC/V.

Kyo-Ya may not be the best Japanese restaurant in the city, but it's certainly one of them. Elegantly padded surroundings, sublime sushi, and a wide selection of cooked dishes attract an international mercantile class. Lovely all the same. Expensive too. (P.R., 11/99) 2 New Montgomery (at Market), S.F. 512-1111. Japanese, L/D, \$\$, AE/MC/V.

Ponzu opened early in 2000 but is likely to be remembered as one of the year's best new restaurants. Its menu ranges across south Asia with stylish agility — tangy Vietnamese carpaccio, Mongolian lamb loin, cilantro-charged monster noodles — at strikingly reasonable prices. The décor manages to be warm, bright, and modern without going over the top. (P.R., 2/00) 401 Taylor (at O'Farrell), S.F. 775-7979. Asian, B/D, \$\$, MC/V.

Postrio Wolfgang Puck's venerable outpost in the city still sparkles. Despite the drama of the setting, the food receives loving attention. Like an opera singer, the kitchen hits notes low and high with equal aplomb. Arty desserts. (P.R., 3/99) 545 Post (at Mason), S.F. 776-7825. California, B/BR/L/D, \$\$, AE/DC/MC/V.

Red Herring brings yet another high-end seafood house to the reviving Embarcadero. The menu features plenty of playful brass — a whole snapper given the tandoori treatment — but there are subtle elements as well, such as a carpaccio of day-boat scallops topped with ahi-tartare-stuffed squid-ink pasta. Unbeatable bay and bridge views. (P.R., 8/99) 155 Steuart (at Howard), S.F. 495-6500. Seafood, L/D, \$\$, AE/MC/V.

Tadich Grill is the city's oldest restaurant (150 years and counting), and it still packs 'em in, specializing in seafood and most anything grilled. (Staff) 240 California (at Battery), S.F. 391-1849. Grill, L/D, \$\$, AE/MC/V.

Tlaloc rises like a multistory loft on its Financial District Lane, the better to accommodate the hordes of suits crowding in for a noontime burrito-and-salsa fix. They serve a mean pipán burrito, and decent fish tacos. (P.R., 10/00) 525 Commercial (at Sansome), S.F. 981-7800. Mexican, L/D, \$, AE/MC/V.

Town's End enjoys a reputation for a fabulous weekend brunch (getting in can be a trick), but the restaurant serves a polished California menu at dinner, too, when getting a table is a lot easier. The best items are seasonal, of course, such as a late-summer salad of heirloom tomatoes, and the kitchen handles fish with real flair. (P.R., 11/98) 2 Townsend (at Embarcadero), S.F. 512-0749. California, B/BR/L/D, \$\$, AE/DC/MC/V.

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Yabees Coastal Kitchen There's lots to shuck and swallow at the raw bar, but don't miss tropical seafood cocktails (like the crab with mango and lemongrass) piled glamorously into martini glasses. Splendid porcini-seared sea bass, grilled sailfish, and scallops with truffled mushroom salad. Save room for the hot fudge sundae. (S.R., 3/97) 2237 Polk (at Green), S.F. 474-4088. California, D, \$\$, MC/V.

Zarzuela's rich selection of truly delicious tapas and full meals make it a neighborhood favorite. (Staff) 2000 Hyde (at Union), S.F. 346-0800. Tapas, D, \$\$, DISC/MC/V.

North Beach, Chinatown

Black Cat won't be remembered as Reed Hearon's best restaurant, but it does offer many satisfying dishes at reasonable prices.

Seafood linguine and Singapore noodles represent the best of the kitchen's low-key effectiveness, and Hearon's signature iron-skillet-roasted mussels are reliably fine. (P.R., 9/99) 501 Broadway (at Kearny), S.F. 981-2233.

Cyril Magnin (at Ellis), S.F. 982-7874. California, D, \$\$, AE/DISC/MC/V.

Da Flora advertises Venetian specialties, but you won't find much in the way of seafood or risotto here. The pastas are tours de force of balance and composition, while notes from Central Europe (veal in paprika cream sauce) and points east (whiffs of nutmeg) creep into other fine dishes. (P.R., 4/99) 701 Columbus (at Filbert), S.F. 981-4664. Italian, D, \$\$, MC/V.

Basil A serene, upscale oasis amid the industrial supply warehouses, Basil offers California-influenced Thai cuisine that's lively and creative. (S.R., 3/95) 1175 Folsom (at Eighth St.), S.F. 552-8999. Thai, L/D, \$, AE/MC/V.

Big Nate's Barbecue is pretty stark inside — mostly linoleum arranged around a pair of massive brick ovens. But the hot sauce will make you sneeze. (P.R., 7/99) 1665 Folsom (at 12th St.), S.F. 861-4242. Barbecue, L/D, \$, MC/V.

Bizou Chef-owner Loretta Keller's Provençal-influenced menu is big on flavor, from a

Italian country inn and a Frank Lloyd Wright house — offers memorable bay views, but the pricey food is erratic. (P.R., 4/99) 1349 Montgomery (at Union), S.F. 296-1111. Italian, D, \$\$, AE/DC/DISC/MC/V.

Enrico's Sidewalk Cafe remains a classic see-and-be-seen part of the North Beach scene. The full bar and extensive menu of tapas, pizzas, pastas, and grills make dropping in at any hour a real treat. (S.R., 5/98) 504 Broadway (at Kearny), S.F. 982-6223. Italian, L/D, \$\$, AE/DC/DISC/MC/V.

House of Nanking never fails to garner raves from restaurant reviewers and *Bay Guardian* readers alike. Chinatown ambience, great food, good prices. (Best Ofs, 1994) 919 Kearny (at Columbus), S.F. 421-1429. Chinese, L/D, \$.

Mayakade Persian Cuisine is a great date restaurant, classy but not too pricey, and there are lots of veggie options both for appetizers and entrees. Khoresht bademjan was a delectable, deep-red stew of tomato and eggplant with a rich, sweet, almost chocolatey undertone. (E.S., 2/97) 470 Green (at Grant), S.F. 362-8284. Persian, L/D, \$, MC/V.

Michelangelo's Cafe There's always a line outside this quintessential North Beach restaurant, but it's well worth the sidewalk time for Michelangelo's excellent Italian, served in a bustling, family-style atmosphere. The seafood dishes are recommended; approach the post-prandial Gummi Bears at your own risk.

(Staff) 597 Columbus (at Union), S.F. 986-4058. Italian, D, \$.

Moose's is famous for the Mooseburger — an estimable patty of ground beef with fine fries — but the rest of the menu is comfortably sophisticated, with touches from all around the Mediterranean. The crowd is moneyed but not showy and definitely not nouveau. (P.R., 10/99) 1652 Stockton (at Union), S.F. 989-7800. American, B/BR/L/D, \$\$, AE/DC/MC/V.

Rose Pistola At Reed Heron's lively and upscale Rose Pistola, Italian is the cuisine on the table. There's plenty to choose from on this extensive menu — from small tapaslike treats like house-cured fish or goat cheese and bresaola crostini to roasted quail and crackling-crusted shrimp pizza. (S.R., 8/96) 532 Columbus (at Green), S.F. 399-0499. Italian, L/D, \$\$, AE/DC/MC/V.

Tavolino At popular Tavolino, the emphasis is on cicchetti, starter-sized portions of raw,

grilled, or sautéed seafood, a few meats, and a wide variety of vegetables. Perhaps due to the share-and-share-alike emphasis of the menu, the restaurant is geared towards larger parties; couples can often be shunted off to a strip of banquet seating. (S.R., 7/98) 401 Columbus (at Vallejo), S.F. 392-1472. Italian, L/D, \$, AE/MC/V.

Zax belongs to the group of top-flight mid-1990s neighborhood restaurants that were and are the best places to eat California cuisine. From a goat-cheese soufflé with apple-fennel slaw to braised lamb shank with pancetta-scented white beans, the food — fresh, precise, imaginative but not too — is the star. (P.R., 7/00) 2330 Taylor (at Columbus), S.F. 563-6266. California, D, \$\$, MC/V.

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Zarzuela's rich selection of truly delicious tapas and full meals make it a neighborhood favorite. (Staff) 2000 Hyde (at Union), S.F. 346-0800. Tapas, D, \$\$, DISC/MC/V.

Civic Center, Tenderloin

Ananda Fuara serves a distinctly Indian-influenced vegetarian menu in the sort of calm surroundings that are increasingly the exception to the rule. Service is friendly and swift, prices low, and you can get dal with practically everything. (P.R., 2/00) 1298 Market (at Ninth St.), S.F. 621-1994. Vegetarian, L/D, \$, cash only.

Cafe 180 adds another preperformance dining option to the Civic Center scene. The design is shabby chic, the food credible, in a cut-rate fancy way. Portions are huge. (P.R., 11/00) 25 Van Ness (at Oak), S.F. 864-4288. California, L/D, \$\$, AE/DC/DS/DC/MC/V.

Canto do Brasil The draw here is lusty yeoman cooking, Brazilian style, at beguilingly low prices. The tropically cerulean interior design, with fat comfo chairs, ceiling fans, and lots of plants enhances the feeling of sitting at a beach café. (P.R., 10/98) 41 Franklin (at Oak), S.F. 626-8727. Brazilian, L/D, \$, MC/V.

Cordon Bleu has huge portions, tiny prices, and a hoppin' location right next to the Lumière Theatre. The special here is five-spice roasted chicken, half a bird for \$5.15 with country cabbage salad and a big mountain of meat sauce-smothered rice. (D.L., 4/97) 1574 California (at Polk), S.F. 673-5637. Vietnamese, L/D, \$.

Continued on page 47

1998 Best of the Bay 1999

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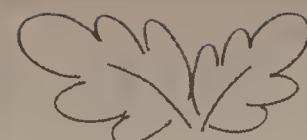
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Indigo serves up good California cuisine in a pleasantly stylish setting. A great presymphony choice. (S.R., 8/97) 687 McAllister (at Gough), S.F. 673-9353. California, D, \$\$, AE/MC/V.

Jardinière combines an aggressively elegant Pat Kuleto design with the calm confidence of Traci des Jardins's cooking. The best dishes — foie gras with pear gastrique and brioche, a dessert of mascarpone-stuffed crepes and sliced plums sautéed in muscat — are unforgettable. (P.R., 11/98) 300 Grove (at Franklin), S.F. 861-5555. California, D, \$\$, AE/DC/DISC/MC/V.

Millennium Finally, a restaurant where you can toast your vegan friends in style. Phyllo purses stuffed with wild mushrooms and tofu ricotta and silky chocolate midnight cake are just a few of the organic, low-fat, and animal-free treats that will please both veggie and omnivores alike. (Staff) 246 McAllister (at Larkin), S.F. 487-9800. Vegetarian, D, \$\$, DC/MC/V.

paul K offers an eastern Mediterranean menu as good as any in town, at notably uninflated prices. The mountain flat bread alone (along with two kinds of hummus) is worth a visit, but the menu accelerates smoothly all the way to dessert, where a cardamom fritter casts new light on our old friend the doughnut. (P.R., 4/00) 199 Gough (at Oak), S.F. 552-7132. Mediterranean, D, \$\$, AE/DC/MC/V.

Tavern on the Tenderloin gives students at the California Culinary Academy a chance to serve real, paying customers, and for the most part they're up to the challenge. The lunch deal (\$10.95 for three courses) is a good one, and the kitchen handles the more difficult cases, such as fish, with considerable skill and some art. Service can be erratic. (P.R., 7/99) 635 Polk (at Turk), S.F. California, L/D, \$, AE/MC/V.

Hayes Valley

Arlequin offers light Provençal and Mediterranean food for takeout, but the best place to take your stuff is to the sunny, tranquil garden in the rear. There's a nice version of croque monsieur, irresistible fried chickpeas, and, for oenophiles, an adjoining wine shop. *Amphora*. (P.R., 3/00) 384B Hayes (at Gough), S.F. 863-0926. Mediterranean, B/L/D, \$, MC/V.

Bistro Clovis Long a beacon for those seeking a gently Parisian experience, this Market Street restaurant feels homey and welcoming. Standout dishes include a delicate trout galette, classic French onion soup, and a plump, silky haunch of rabbit. (S.R., 1/98) 1596 Market (at Page), S.F. 864-0231. French, L/D, \$\$, AE/DC/DISC/MC/V.

Carta Restaurant and Bar The U.N. of restaurants — a different ethnic or regional menu every month — recently added the adjoining storefront space and is now twice as lovable. The three-course lunch deal is one of the best ones going. (P.R., 4/99) 1760 Market (at Octavia), S.F. 863-3516. World, L/D, \$\$, AE/DC/DISC/MC/V.

Destino reweaves traditional Peruvian flavors into a tapestry of extraordinary vividness and style, and the storefront interior has been given a golden glow that would have satisfied the most restless conquistador. Campy desserts include an irresistible, bûche-de-Noël-like "Latino lover." (P.R., 6/00) 1815 Market (at Guerrero), S.F. 552-4451. Peruvian, D, \$\$, MC/V.

Hayes Street Grill still offers a workable formula: the best fish, prepared with conservative expertise and offered with a choice of sauce and excellent pommes frites. An old, reliable friend. (P.R., 4/99) 320 Hayes (at Franklin), S.F. 863-5545. Seafood, L/D, \$\$, AE/DC/DISC/MC/V.

Suppenküche has a Busvan for Bargains, butcher-block look that gives context to its German cuisine. If you like schnitzel, brats, roasted potatoes, eggs, cheese, cucumber salad, cold cuts, and cold beer, you'll love it here. (P.R., 5/00) 601 Hayes (at Laguna), S.F. 252-9289. German, BR/D, \$, AE/MC/V.

Terra Braziliis Bistro The Brazilian menu ranges from such traditional items as feijoada (the black-bean stew) to tuna loin, skewered on a sugar cane, then grilled. The restaurant's city-slick design is a warm, welcoming assemblage of exposed brick, honey-colored wood, and plate glass. (P.R., 1/00) 602 Hayes (at Laguna), S.F. 241-1900. Brazilian, BR/D, \$\$, AE/CB/DISC/MC/TM/V.

Zuni The old standbys are reliable, though the famous burger could do with a bit less focaccia, and the oddly greasy Caesar salad is far from the best in town. The best dishes are

Italian in their simplicity and pureness. (P.R., 7/99) 1658 Market (at Franklin), S.F. 552-2522. California, B/L/D, \$\$, AE/MC/V.

Castro, Noe Valley, Glen Park

Alice's sits on an obscure corner of outer Noe Valley, but the Chinese food is reliably fresh, tasty, and cheap. The decor is surprisingly elegant, too: Wedgwood place settings and displays of blown glass. (P.R., 7/00) 1599 Sanchez (at 29th St.), S.F. 282-8999. Chinese, L/D, \$, AE/MC/V.

Amberjack Sushi is like a miniature version of Blowfish or Tokyo Go Go. The more complex dishes, such as a tuna-sashimi tartare with lemon olive oil, are better than the simple, traditional stuff, which can be overcooked. Fine service, moderate prices. (P.R., 1/00) 1497 Church (at 27th St.), S.F. 920-1797. Japanese, L/D, \$, AE/MC/V.

Bacco breathes north-Italian authenticity, from the terra-cotta-colored walls to the traditional but vivid veal preparations. One of the best neighborhood Italian restaurants in town. (P.R., 7/00) 737 Diamond (at 24th St.), S.F. 282-4969. Italian, D, \$\$, MC/V.

Blue dishes up home cooking as good as any mom's, in a downtown New York environment — of mirrors, gray-blue walls, and spotlights — that would blow most moms away.

First-rate meat loaf, mushroom soup, and sautéed calamari compete, for the most part successfully, with the gay glamorama on both sides of the big plate-glass windows along Market Street. (P.R., 7/99) 2337 Market (at Castro), S.F. 863-2583. American, BR/L/D, \$, MC/V.

Cafe Cuvée Cafe by day, nice restaurant by night, and though the ambitious (and well-executed) California cuisine menu seems at odds with the bare-bones decor, the down-to-earth style of Cafe Cuvée has a steady neighborhood following. (S.R., 8/97) 2073 Market (at 14th St.), S.F. 621-7488. California, B/L/D, \$\$, AE/MC/V.

Chow With a comfortable, tavernish feel, Chow serves up an easy Californian blend of American and Italian favorites, with a few Asian elements thrown into the mix. There's a daily sandwich special, salads, numerous pastas, pizzas, grilled chicken done two ways, and of course, a burger, listed here as a "royale with cheese." (S.R., 7/97) 215 Church (at Market), S.F. 552-2469. California, L/D, \$, MC/V.

Firefly One of the best of S.F.'s neighborhood restaurants, Firefly promises an innovative (Medi/Asian), perfectly prepared meal. The menu rotates each week and could include bayou gumbo, shrimp and scallop dumplings, or vegetarian cassoulet. Whatever entices you, be sure to save room for dessert. (Staff) 4288 24th St. (at Douglas), S.F. 821-7652. American, D, \$\$, AE/MC/V.

Firewood Cafe Firewood serves up food that's trendy but tasty, hip without being weird, familiar but still a must-have. Delicious thin, chewy-crusted pizzas, four kinds of tortellini, rotisserie-roasted chicken, and big bowls of salad. (S.R., 2/97) 4248 18th St. (at Diamond), S.F. 252-0999. Italian, L/D, \$, MC/V.

Incontro serves up Italian classics in a converted Castro Victorian with levels and staircases and tables all over the place. Nifty small touches breathe new life into standard dishes: a splash of brandy with the eggplant and prosciutto in the veal saltimbocca, an uncluttered combination of shrimp and crab in the seafood ravioli. (P.R., 10/99) 4230 18th St. (at Diamond), S.F. 437-6722. Italian, D, \$, MC/V.

Legume brings a stylish vegetarian menu to the heart of Noe Valley. Goat cheese enlivens many of the dishes; fresh produce, much of it organic, does the rest. (P.R., 8/00) 4042 24th St. (at Castro), S.F. 401-7668. Vegetarian, B/L/D, \$, MC/V.

Tin-Pan Asian Bistro This slick pan-Asian eatery boasts stylishly inviting decor, an intriguing but accessible list of finger-food appetizers, and numerous noodle dishes. Some of the plates are worth going back for — gingery pot stickers, tender green lip mussels — but several dishes miss the mark. (S.R., 10/97) 2251 Market (at Noe), S.F. 565-0733. Pan-Asian, L/D, \$, MC/V.

2223 could easily be a happening queer bar, what with all that male energy. But the American menu joins familiarity with high style, and the ambience is that of a great party where you're bound to meet somebody hot. (P.R., 10/00) 2223 Market (at Noe), S.F. 431-0692. American, BR/D, \$\$, AE/DC/MC/V.

Valentine's Cafe still packs them in after five years and despite an increasingly competitive environment. The best dishes — and that's most of them — are meatless in origin: dal, linguine putanesca (with only the anchovies omitted), black-bean quesadillas. Surprisingly bewitching desserts. (P.R., 8/00) 1793 Church (at 30th St.), S.F. 285-2257. Vegetarian, BR/D, \$, AE/MC/V.

Zodiac Club numbers quite a few local chefs among its patrons, and that ought to tell you something about the quality of the eastern Mediterranean-influenced food. Lots of lamb, imaginatively handled, in a way-cool atmosphere of ultraviolet light. Another plus: not much price inflation. (P.R., 3/00) 718 14th St. (at Church), S.F. 626-7827. California, D, \$\$, MC/V.

Haight, Cole Valley, Western Addition

Alamo Square With its appealing but unfussy decor, welcoming service, and gentle prices, Alamo Square is an archetype for the "good little place around the corner." Five different kinds of fish are offered next to three cooking techniques and five sauces. (S.R., 4/98) 803 Fillmore (at Grove), S.F. 440-2828. Seafood, D, \$, MC/V.

Ali Baba's Cave Veggie shish kebabs are grilled fresh to order, the hummus and baba ghanoush are subtly seasoned and delicious. (Staff) 531 Haight (at Fillmore), S.F. 255-7820; 799 Valencia (at 19th St.), S.F. 863-3054. Middle Eastern, L/D, \$, MC/V.

Asqew Grill reinvents the world of fine fast food on a budget with skewers, served in under 10 minutes for under 10 bucks. The interior design is a little drab, but with the Haight Street scene parading by the windows, you'll never notice. (P.R., 6/99) 1607 Haight (at Clayton), S.F. 701-9301. California, L/D, \$, MC/V.

Brother-in-Laws Bar-B-Cue always wins the "Best Barbecue" prize in our annual Best of Bay edition: the ribs, chickens, links, and brisket are smoky and succulent; the aroma sucks you in like a tractor beam. (Staff) 705 Divisadero (at Grove), S.F. 931-7427. Barbecue, L/D, \$.

Caffe Proust feels a bit like a graduate-student lounge, with a decent Italian-influenced menu priced as if it were 10 years ago. The "Proust" fries are unbelievably good — far and away the best in town. (P.R., 6/00) 1801 McAllister (at Baker), S.F. 345-9560. Italian, BR/D, \$, AE/MC/TM/V.

Eos serves one of the best fusion menus in town, but be prepared for scads of yuppies and lots of noise. (P.R., 10/00) 901 Cole (at Carl), S.F. 566-3063. Fusion, D, \$\$, AE/MC/V.

Ganges spices its savory vegetarian Indian fare with a very liberal hand. The menu changes often to take advantage of seasonal vegetables and the creativity of the chef. (Staff) 775 Frederick (at Willard), S.F. 661-7290. Indian, D, \$, MC/V.

Kate's Kitchen is a clean and cozy storefront breakfast-and-lunch spot that dishes up the best scallion-cheese biscuits out west. The lines on the weekends are just as long as they are down the street at Spaghetti Western. (Staff) 471 Haight (at Fillmore), S.F. 626-3984. American, B/L, \$.

Grandeho's Kamekyo Sushi Bar Always packed, Grandeho serves up excellent sushi along with a full Japanese menu. The specialty rolls are excellent; if you're straying from the raw fish, good choices include yam noodle salad and chicken yakitori. (Staff) 943 Cole (near Carl), S.F. 759-5693. Japanese, L/D, \$\$, AE/MC/V.

Magnolia Pub and Brewery A mellow atmosphere and beers that taste distinctly hand-crafted make great accompaniments to burgers, chicken wings, ale-steamed mussels, pizzas, along with some unexpected Cali fusion like grilled soy-sesame eggplant with green onion rice fritters. (S.R., 12/97) 1398 Haight (at Masonic), S.F. 864-PINT. Brew pub, BR/L/D, \$, AE/MC/V.

Massawa Everything at this homey Eritrean restaurant — even the vegetarian stuff — was great. The tsebhi-derho (dark-meat chicken) was still on the bone and smothered in a tomato-based sort of barbecue sauce. My favorite was kelwa — tender pieces of beef sautéed in "spiced clarified butter." (D.L., 12/97) 1538 Haight (at Ashbury), S.F. 621-4129. Eritrean, L/D, \$, AE/DC/MC/V.

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Attention cartoonists: We're looking for cartoons about food and restaurants. Send them to Dine Cartoons, San Francisco Bay Guardian, 520 Hampshire St., S.F., CA 94110.

they call themselves, Roma. The basic cuisine is Hungarian: lots of paprika, sour cream, schnitzel, and of course, fried bread. A singular experience. (P.R., 8/00) 4901 Mission (at France), S.F. 469-5637. Hungarian/Gypsy, BR/D, \$, cash only.

Red Sea Cafe offers fish and chips — but blow them off in favor of something spicy, Eritrean style, plucked from the plate with a segment of injera, the spongy, crepe-like bread. Shiro, a paste of ground peas and berberé seasonings, will set a joyful blaze in your mouth; curried lamb is excellent. Dim atmospherics. (P.R., 9/00) 494 Haight (at Fillmore), S.F. Eritrean, L/D, \$, AE/MC/V.

Red Sea Cafe offers fish and chips — but blow them off in favor of something spicy, Eritrean style, plucked from the plate with a segment of injera, the spongy, crepe-like bread. Shiro, a paste of ground peas and berberé seasonings, will set a joyful blaze in your mouth; curried lamb is excellent. Dim atmospherics. (P.R., 9/00) 494 Haight (at Fillmore), S.F. Eritrean, L/D, \$, AE/MC/V.

Storyville is more conducive to dancin' and drinkin' than to eatin', but if you don't mind having music blast while you eat, then try the blackened catfish or the veggie jambalaya. Go before 9 p.m. when the cover charge kicks in. (Liz Hille, 6/00) 1751 Fulton (at Masonic), S.F. 441-1751. Cajun, L/D, \$\$, MC/V.

Mission, Bernal Heights, Potrero Hill

Al's Cafe Good Food Al's is the best dang diner in town. Everything here is great, from the home fries and eggs to the chili and burgers, and even the toast in between. (D.L., 3/98) 3286½ Mission (at 29th St.), S.F. 641-8445. American, B/L, \$.

Amira, a multilevelled cave out of the Arabian Nights, melds virtuosic belly dancing shows with veggie kebabs; smoky, delicate walnut dip with pita chips; and the star choice, Turkish eggplant, a handsome portion of unbelievably tender sautéed eggplant in a marinara sauce. (E.S., 4/97) 590 Valencia (at 17th St.), S.F. 621-6213. Middle Eastern, D, \$, MC/V.

Angkor Borei Nicely presented smallish portions of real good food, friendly service, and excellent atmosphere way down on Mission Street. Everything we tried was dee-goddamn delicious, including cold•Cambodian noodles, sour soup, and shrimp and pineapple curry. (D.L., 3/96) 3471 Mission (at Cortland), S.F. 550-8417. Cambodian, L/D, \$, AE/DISC/MC/V.

Baobab Bar and Grill A Senegalese hole-in-the-wall, Baobab serves great-tasting West African specialties like couscous, fried plantains, and savory rice dishes for a reasonable price. (D.L., 11/97) 3388 19th St. (at Mission), S.F. 643-3558. African, BR/D, \$.

Bistro E Europe is probably the only place in town — and maybe the Bay Area — where you can sample the culinary flourishes of those European wanderers, the Gypsies, or, as

they call themselves, Roma. The basic cuisine is Hungarian: lots of paprika, sour cream, schnitzel, and of course, fried bread. A singular experience. (P.R., 8/00) 4901 Mission (at France), S.F. 469-5637. Hungarian/Gypsy, BR/D, \$, cash only.

Bitterroot resembles an Old West saloon (minus the swinging doors at the front), but the food is American classic — meat loaf, fried chicken, roasted pork loin, burgers — at very low prices. (P.R., 1/99) 3122 16th St. (at Valencia), S.F. 626-5523. American, B/L/D, \$, MC/V.

Blowfish glows red and inviting on an otherwise industrial and residential stretch of Bryant Street. Sushi — in pristine fingers of nigiri or in a half-dozen inventive hand rolls — is a marvel. (S.R., 2/97) 2170 Bryant (at 20th St.), S.F. 285-3848. Sushi, L/D, \$, AE/DC/DISC/MC/V.

Bombay Ice Cream and Chaat You probably already knew Bombay on Valencia from the brilliant aroma of its market of imported Indian groceries, trinkets, and incense. You should also stop in for some Indian chaat — cheap, delicious fast food like samosas and curries. (E.S., 2/98) 552 Valencia (at 16th St.), S.F. 431-1103. Indian takeout, L/D, \$.

Bruno's retains an alluring 1940s feel — lots of red leather booths, dim lighting, a discreet hush — but the food is now higher-end California-Italian, best when simple. Killer bom-bolini (fresh doughnuts). (P.R., 8/00) 2389 Mission (at 20th St.), S.F. 648-7701. Cal-Ital, D, \$, AE/MC/V.

Burger Joint makes hamburgers like you remember from your childhood, with lettuce, onion, tomato, and mayonnaise. (Staff) 807 Valencia (at 19th St.), S.F. 824-3494. American, L/D, \$.

Cafe Arguello soothes jangled urban nerves with an airy space, votive candles, louvered bistro tables, a subtly impressionist paint scheme — and moderately priced Spanish food, from tapas to blockbuster paellas. The place to go when you want to indulge your spontaneity muse. (P.R., 10/00) 1499 Valencia (at 26th St.), S.F. 643-3160. Spanish, D, \$, AE/DC/MC/V.

Cafe Ethiopia It's basically a coffeehouse, serving all the same coffees and teas and Toranis as anyone else. It's just that they also have great, cheap Ethiopian food too. (D.L., 6/97) 878 Valencia (at 20th St.), S.F. 285-2728. Ethiopian, B/L/D, \$.

Cafe Rico brings a touch of European grace — high draperies, Picardie glasses on the marble-topped tables — to a gritty stretch of 14th Street. All the food is prepared in ovens of one

Continued on page 48

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listings

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From page 47

sort or another, and the menu has a lurching charm, from the plate of nachos to rack of lamb with tomato-mint chutney. (P.R., 5/99) 233A 14th St. (at Natoma), S.F. 522-5353. Eclectic, B/L/D, \$, AE/DC/MC/V.

Caffe Cozzolino Get it to go: everything's about two to four bucks more if you eat it there. The vermicelli with tomatoes and basil and garlic (\$8) was pretty goddamn delicious. The spaghetti with clam sauce (\$9), on the other hand, was pretty goddamn weak. (D.L., 6/98) 300 Precita, S.F. 285-6005. Italian, L/D, \$, AE/MC/V.

Delfina If you like your restaurants loud, you'll love Delfina. Luckily the Tuscan-influenced food is every bit the equal of the roar. Fish dishes flirt with spectacular, as does the deceptively unassuming buttermilk panna cotta. (P.R., 1/99) 3621 18th St. (at Guerrero), S.F. 552-4055. California, D, \$\$, MC/V.

Foreign Cinema really does show foreign cinema, and the effect, in a semi-outdoorsy patio under transparent pavilions, is powerfully romantic. The straightforward California cuisine is better than you'd expect. There's plenty of meat for carnivores; vegetarian dishes are a little thin. (P.R., 2/00) 2534 Mission (at 21st St.), S.F. 648-7600. California, D, \$\$, AE/MC/V.

42° still serves up a panoply of Mediterranean dishes as various and imaginative as you'll find in the city. The free parking lot (behind the Esprit center) is the automotive equivalent of winning the lottery. The restaurant offers live jazz, so beware the noise. (P.R., 12/99) 235 16th St. (at Illinois), S.F. 777-5559. Mediterranean, D, \$\$, AE/MC/V.

Garibaldi Cafe Great service without the attitude and a wonderfully eclectic menu that often includes spicy pastas, grilled halibut, tandoori lamb, smoked chicken quesadillas, and filet mignon with peppercorns. (Staff) 1600 17th St. (at Wisconsin), S.F. 552-3325. California/Mediterranean, L/D, \$, AE/DC/MC/V.

Gordon's House of Fine Eats The menu divides into five flights, one of which, "local showcase," holds the most interest, including a fine fromage tart. The homemade s'more may not be the best in town, but it's among the biggest. (P.R., 6/99) 500 Florida (at Mariposa), S.F. 861-8900. California, L/D, \$\$, DC/MC/V.

Herbivore: The Earthly Grill is adorned in the immaculate-architect style: angular blond-wood surfaces and precise cubbyholes abound. Lasagna with tofu ricotta gave hardly a clue that it was cheeseless, and the pesto-toast appetizer was amazingly rich. (E.S., 3/97) 983 Valencia (at 21st St.), S.F. 826-5657. Vegetarian, L/D, \$, MC/V.

Luna Park bubbles over with the new Mission's nouveau riche, but even so, the food is exceptionally satisfying and not too expensive. Whether it's the grilled king salmon, the braised lamb shank, or the homemade s'mores, you'll have to look hard to find anything amiss. (P.R., 8/00) 694 Valencia (at 18th St.), S.F. 553-8584. California, L/D, \$, MC/V.

Mariachi's serves up its fare in a cheery pastel-painted space, and its chalkboard menu features ingredients like sautéed mushrooms, pineapple, and pesto. (E.S., 1/98) 508 Valencia (at 16th St.), S.F. 621-4358. Mexican, L/D, \$.

Mi Lindo Perú dishes up mom-style cooking, Peruvian style, in illimitable portions. The shrimp chowder is astounding. Lots of tapas, too. (P.R., 3/00) 3226 Mission (at Valencia), S.F. 642-4897. Peruvian, L/D, \$, MC/V.

Moki's Sushi & Pacific Grill serves imaginative specialty maki along with items from a pan-Asian grill in a small, bustling neighborhood spot. The kitchen's timing can sometimes be erratic, but the fresh, flavorful food is worth the wait. (Staff) 830 Cortland (at Gates), S.F. 970-9336. Japanese, D, \$\$, AE/DC/MC/V.

New Central Restaurant is the kind of place you'd find Richie and the Fonz hanging out if they were Latino. The kitchen serves Mexican comfort food, while ambience flows from the jukebox near the door. (P.R., 3/00) 399 South Van Ness (at 14th St.), S.F. 255-8247 or 621-9608. Mexican, B/L, \$, cash only.

North Star is younger sibling to Firefly and has the same sort of seamless menu. The food ranges from excellent hummus with grilled curried flat bread to a cheeseburger with fries, and the setting is flush with a quiet yellow beauty, like morning sunshine. (P.R., 3/99)

288 Connecticut (at 18th St.), S.F. 551-9840. California, BR/L/D, \$\$, MC/V.

Pancho Villa The best word for this 16th Street taqueria is *big*, from the large space to the jumbo-size burritos to the grand dinner plates of grilled shrimp. The only small thing is the price. (Staff) 3071 16th St. (at Valencia), S.F. 864-8840. Mexican, BR/L/D, \$.

Pakwan has a little secret: a secluded garden out back. It's the perfect place to enjoy the fiery foods of India and Pakistan. A collection of old bureaus and settees in front lends a pleasant antique-store gloss. (P.R., 6/00) 3180 16th St. (at Guerrero), S.F. 255-2440. Indian/Pakistani, L/D, \$, cash only.

Potero Brewing Co. offers nicely upscaled pub food to accompany its smooth, fresh microbrews. The sprawling outdoor terrace — a bow to the neighborhood's relatively sunny, warm weather — rivals that of MoMo's. (P.R., 6/99) 535 Florida (at Mariposa), S.F. 552-1967. American, L/D, \$, AE/MC/V.

Rasoi The food here is milder than the fiery south Indian curries, and it's very vegetarian-friendly. Slowly revolving ceiling fans give a pleasant illusion of heat even when it's freezing outside. (P.R., 4/99) 1037 Valencia (at 22nd St.), S.F. 695-0599. Indian, D, \$, AE/MC/V.

Scenic India Assuage your Indian food cravings with spicy chicken or lamb from the tandoori oven at this reasonably priced spot.

(Staff) 532 Valencia (at 16th St.), S.F. 621-7226. Indian, D, \$, AE/DC/DISC/MC/V.

Slanted Door has hosted a food-oriented president, and with reason. Charles Pham's place gives a stylish California elaboration to the foods of Vietnam at prices that remain stubbornly reasonable despite huge popularity. If you want to walk in, try lunch, when the menu is more rustic. (P.R., 5/00) 584 Valencia (at 17th St.), S.F. 861-8032. Vietnamese, L/D, \$, MC/V.

Slow Club keeps things simple and direct, and that's always a stylish way to do it. Lots of seafood (pasta with asparagus and fava beans) and classic preparations (an unbelievably tangy lemon-meringue pie), in a cool, edgy postindustrial space. (P.R., 4/00) 2501 Mariposa (at Hampshire), S.F. 241-9390. California, BR/L/D, \$\$, MC/V.

Sunflower strikes all the right notes of today's Mission: good, inexpensive Vietnamese food in a modish California ambience, with friendly, casual service. Tasty classics, such as barbecued lemongrass beef, are all here, and the lunch specials are a honanza for the famished. (P.R., 11/98) 506 Valencia (at 16th St.), S.F. 626-5023. Vietnamese, L/D, \$, AE/MC/V.

Taqueria Can-Cun serves up one of the best veggie burritos in town — delicious, juicy, and huge. (Staff) 2288 Mission (at 19th St.), S.F. 252-9560; 1003 Market (at Sixth St.), S.F. 864-6773. Mexican, L/D, \$.

3Ring fills the space that used to be Val 21, and the food, now given south-of-France twists, is every bit as good. One killer dessert: the cheesecake, mounted on a chocolate crust and swabbed with a blueberry compote. (P.R., 11/99) 995 Valencia (at 21st St.), S.F. 821-3210. Provençal, D, \$\$, AE/MC/V.

Ti Couz The menu of entrees here consists exclusively of crepes — from light snacks to full meals, from sweet to savory — served up in a bright, boisterous café environment. (Staff) 3108 16th St. (at Valencia), S.F. 252-7373. Crepes, BR/L/D, \$, MC/V.

Tokyo Go Go The simplest dishes are the best. Given the location and the thick crowds of people dressed in black, the noise level is surprisingly moderate. You can actually have a conversation here if you want to. (P.R., 3/99) 3174 16th St. (near Guerrero), S.F. 864-2288. Japanese, D, \$\$, MC/V.

Universal Cafe As neighborhood secrets go, Universal Cafe is a less well-kept one than most. Its cool industrial style harbors a California menu with such heartwarming dishes as cassoulet, fettuccine with grilled salmon and spinach, and crisp-crusted house pizzas. (S.R., 1/98) 2814 19th St. (at Florida), S.F. 821-4608. California, B/L/D, \$\$, AE/MC/V.

La Villa Poppi feels like a Tuscan country inn. Each dish gets a little kiss of affectionate attention: fresh marjoram, say, in the risotto beneath poached halibut, or the sage butter in which the day's gnocchi takes its final turn. (P.R., 11/99) 3234 22nd St. (at Mission), S.F. 642-5044. Italian, D, \$\$, MC/V.

Walzwerk bills itself as an "East German" restaurant, but don't be frightened: the food is fresh, clever, tasty, and surprisingly light. First-rate Wiener schnitzel and chicken fricassee;

surprisingly tasty salads: carrot and celery root; marinated tomato, cucumber and cauliflower. The décor has a definite *Cabaret* edge. (P.R., 11/99) 381 S. Van Ness (at 15th), S.F. 551-7181. German, D, \$, MC/V.

Watergate is beautifully appointed, in buttery paint and wallpaper and dark wood, and the food matches up, from stylish foie gras with verjuice and grapes to an earthy choucroute lightened up with slices of lean pork tenderloin. (P.R., 2/99) 1152 Valencia (at 22nd St.), S.F. 648-6000. California, D, \$\$, AE/MC/V.

Zante Pizza and Indian Cuisine is that famous Indian pizza place. Meaning it's got Indian food, it's got pizza, and it's got Indian pizza. The regular 'za is just ordinary, but the Indian food's great, and the Indian pizza is really great. (D.L., 9/96) 3489 Mission (at Cortland), S.F. 821-3949; 3083 16th St. (at Valencia), S.F. 621-4189. Indian, L/D, \$, AE/DC/MC/V.

Marina, Pacific Heights

Aram's In this pretty brick courtyard space, start with the mixed mezze platter, then move on to artichoke risotto, grilled rack of lamb, or a wild mushroom-phyllo strudel. (S.R., 5/98) 3665 Sacramento (at Spruce), S.F. 474-8061. Middle Eastern, BR/D, \$\$, AE/MC/V.

B Spot invites relaxation, from the ceiling fans to the reassuring pub food to the fine smooth beer. There's a decent gumbo for dinner, and plenty of good sandwiches for lunch. (P.R., 6/00) 2301 Fillmore (at Clay), S.F. 614-1111. American, BR/L/D, \$, MC/V.

Bistro Aix is more California than Carcassonne. Thin-crust pizzas, good salads, tender grilled lamb, crackling-skinned roast chicken, pillowy garlic mashed potatoes, and fabulous ratatouille make the terror of parking in this neighborhood at dinnertime almost worth it. (S.R., 5/98) 3340 Steiner (at Chestnut), S.F. 202-0100. California, D, \$\$, AE/DC/MC/V.

Chez Nous fills the French slot in our town's tapas derby, and it does so with imagination, panache, and surprising economy. The menu features touches from around the Mediterranean, but much of the best stuff — croque monsieur, lamb chops with lavender salt — is unmistakably Gallic. (P.R., 5/00) 1911 Fillmore (at Pine), S.F. 441-8044. French, L/D, \$, MC/V.

Curbside Too, younger sibling to the Curbside Cafe, looks like a roadside greasy spoon. But come dinnertime the Mexican brunch influences melt into a sublime French saucefest. (P.R., 12/98) 2769 Lombard (at Lyon), S.F. 921-4442. French, D, \$\$, AE/MC/V.

Dragon Well looks like an annex of the cavernous Pottery Barn down the street, but its traditional Chinese menu is radiant with fresh ingredients and careful preparation. Prices are modest, the service swift and professional. (P.R., 9/99) 2142 Chestnut (at Pierce), S.F. 474-6888. Chinese, L/D, \$, MC/V.

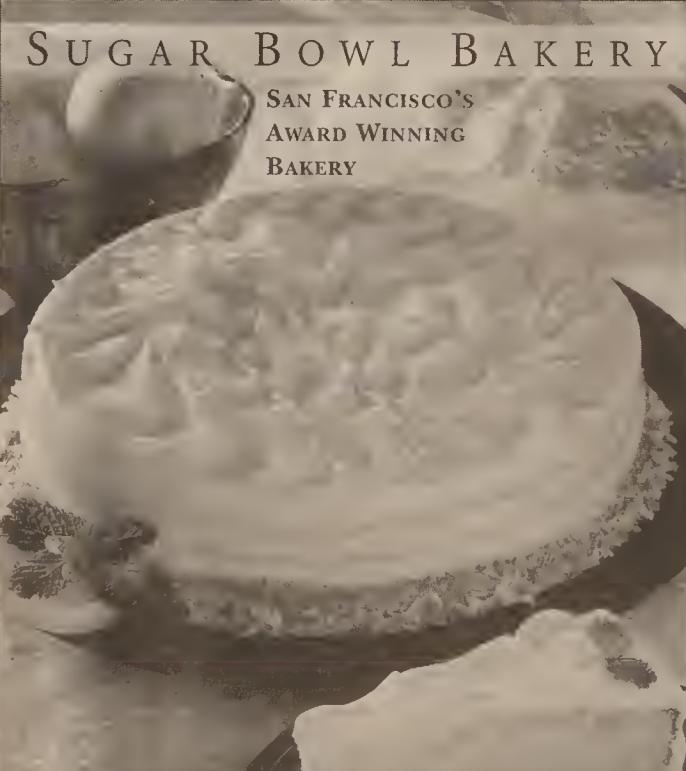
Elite Cafe A welcoming place. The menu has plenty of familiar Creole and Cajun favorites (blackened catfish, gumbo, jambalaya) along with more typical California fare (baby greens in balsamic vinaigrette, grilled salmon). (S.R., 2/98) 2049 Fillmore (at California), S.F. 346-8668. Cajun, BR/D, \$\$, MC/V.

Meeting House ought to make anybody's list of ultimate neighborhood California restaurants. The food is precise and hearty, the desserts all-American fantasies, the ambience a lovely balance between old-fashioned and modern. (P.R., 9/00) 1701 Octavia (at Bush), S.F. 922-6733. California, D, \$\$, AE/MC/D.

Mezes glows with sunny Greek hospitality, and the plates coming off the grill — pork souvlaki, marinated prawns — are terrific, though not huge. Bulk up with a fresh Greek salad. (P.R., 6/00) 2373 Chestnut (at Divisadero), S.F. 409-7111. Greek, D, \$, MC/V.

Plump Jack Cafe If you had to take your parents to dinner in the Marina, this would be the place. A plush postmodern interior design, stylishly earthy food, and of course the famous wine list with its drastic discounts make PlumpJack a small but authentic jewel. (P.R., 4/99) 3127 Fillmore (at Filbert), S.F. 563-4755. California, L/D, \$\$, AE/MC/V.

Saji Japanese Cuisine It would be a crime not to eat the amazingly good raw fish here. Sit at the sushi bar and ask the resident sushi makers what's particularly good that day. As for the hot dishes, seafood yosenabe, served in a clay pot, is a virtual Discovery Channel of finned and scaly beasts, all tasty and fresh. (S.R., 1/98) 3232 Scott (at Lombard), S.F. 931-0563. Japanese, D, \$, AE/DC/MC/V.



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Sushi Groove is easily as cool as its name. Behind wasabi-green velvet curtains, salads can be inconsistent but the sushi is impeccable, especially the silky salmon and special white tuna nigiri. (S.R., 5/97) 1916 Hyde (at Union), S.F. 440-1905. Japanese, D, \$, AE/DC/DISC/MC/V.

Takara moves its high-quality Japanese food quickly, so if you need to catch a flick at the nearby AMC Kabuki, it's just the place. The menu offers plenty of sushi and sashimi, as well as udon, broiled items, and the occasional curiosity such as grated yam. (P.R., 9/00) 22 Peace Plaza #202 (Japan Center), S.F. 921-2000. Japanese, L/D, \$, MC/V.

Trapdoor If it's tapas American-style that you seek, then Trapdoor's the place. The eclectic American food is cheap and for the most part very satisfying: a lovely chicken and dumpling stew, linguine with mussels and wild mushrooms, an excellent cheeseburger. (P.R., 1/99) 3251 Scott (at Chestnut), S.F. 776-1928. American, D, \$, AE/MC/V.

Via Vai The highly regarded Pane e Vino has opened a casual little sister named Via Vai, specializing in wood oven-fired pizzas and reasonably priced pastas. While the extensive menu may have few surprises, it's also solidly satisfying. (S.R., 4/98) 1715 Union (at Gough), S.F. 441-2111. Italian, L/D, \$, AE/MC/V.

Zinzino is an elegant addition to the restaurant-heavy Marina, with a snappy decor reminiscent of an Italian sidewalk café. The menu offers blistering-crusted pizzas, roasted meat and fish, and a silky wild mushroom lasagna. (S.R., 8/97) 2355 Chestnut (at Divisadero), S.F. 346-6623. Italian, D, \$\$, AE/MC/V.

Sunset

Cafe for All Seasons reflects the friendly vibrance of its West Portal neighborhood. Everyone is welcome, from grandparents to small children to big fuzzy bears on a date.

The California comfort food doesn't set off fireworks, but it's reliably good and fresh. The perfect place to go with your parents. (P.R., 5/00) 150 West Portal (at Vicente), S.F. 665-0900. California, L/D, \$\$, AE/MC/V.

Einstein's Cafe is a colorfully quirky spot run by Youth Industry, the nonprofit group that creates businesses to give "on-the-job training to inner-city youth." It makes amazing homemade bread, gigantic real-stuff salads, and soups of the days. (D.L., 9/97) 1336 Ninth Ave. (between Judah and Irving), S.F. 665-4840. American, L/D, c.

Hotei is a marvel of great Japanese fare combined with efficient, accommodating service. Four types of noodles are the foundation around which swirl lively broths, each topped with compelling ingredients, such as delicate tempura, fresh seafood, tofu, or sliced beef. (Staff) 1290 Ninth Ave. (at Irving), 753-6045. Japanese, L/D, c, AE/DC/MC/V.

House on Ninth An intimate, low-ceilinged entrance area opens into a spacious, dramatically proportioned room lit with skylights. Small plates work the Asian-fusion theme best here, like grilled scallops with mango salad and green bean tempura. (S.R., 5/97) 1269 Ninth Ave. (at Irving), S.F. 682-3898. Fusion, L/D, \$\$, AE/MC/V.

Joubert's cooks up a mostly vegan, all-vegetarian menu that's an intriguing mix of South African, Indian, and Asian influences, and certainly worth a trip out to the beach. (S.R., 8/96) 4115 Judah (at 46th Ave.), S.F. 753-5448. Vegetarian, D, \$\$, AE/MC/V.

Maree Thai A friendly, low-key neighborhood restaurant that just happens to serve some of the best Thai food in town. The kitchen turns out such unusual dishes as a fresh corn-cakes appetizer and curried fish mousse wrapped in banana leaves. (Staff) 2225 Irving (at 23rd Ave.), S.F. 665-9500. Thai, L/D, \$, AE/MC/V.

Masala means "spice mixture," and spices aplenty you will find in the south Asian menu. Don't miss the chicken tikka masala, and be sure to order plenty of nan to sop up the sauce with. (P.R., 11/00) 1220 Ninth Ave. (at Lincoln), S.F. 566-6976. Indian/Pakistani, L/D, \$, AE/DC/DS/MC/V.

Organica This may be the only restaurant of its kind in the Bay Area — an upscale "live food" restaurant, where none of the healthy vegan cuisine is cooked. (Staff) 1224 Ninth Ave. (at Lincoln), S.F. 665-6519. Vegetarian, L/D, \$, AE/MC/V.

Park Chow Eclectic home cooking with style, at habit-forming prices. Chow could probably thrive on its basic dishes, like the burger royale

with cheese (\$6.95), but if you're willing to spend an extra five bucks or so, the kitchen can really flash you some thigh. (P.R., 10/98) 1240 Ninth Ave. (at Lincoln), S.F. 665-9912. California, BR/L/D, \$, MC/V.

P.J.'s Oyster Bed Of all the U.S. regional cultures, southern Louisiana's may be the most beloved, and at P.J.'s you can taste why. (Staff) 737 Irving (at Ninth Ave.), S.F. 566-7775. Seafood, L/D, \$\$, AE/DC/DISC/MC/V.

Prevot's serves a dud-free French-Italian menu with lots of traditional favorites — spaghetti Bolognese, sole meunière — along with a few vegetarian offerings, such as pumpkin ravioli. Desserts emphasize boozy sauces. (P.R., 12/98) 400 Dewey (at Woodside), S.F. 661-9210. Continental, D, \$\$, AE/DC/DISC/MC/V.

Tennessee Grill could as easily be called the Topeka Grill, since its atmosphere is redolent of Middle America. Belly up to the salad bar for huge helpings of the basics to accompany your meat loaf or calf's liver. (P.R., 7/00) 1128 Taraval (at 22nd Ave.), S.F. 664-7834. American, B/L/D, \$, MC/V.

Yum Yum Fish is basically a fish store: three or four little tables with fish-print tablecloths under glass, fish-chart art along the wall, and fish-price signs all over the place. (D.L. 10/98) 2181 Irving (at 23rd Ave.), S.F. 566-6433. Sushi, L/D, c.

Richmond

Al-Masri suggests, in food and ambience, the many influences that have swept across the Nile delta: feta cheese and olives from Greece, or a quasi-Indian stew of peas and tomatoes, served with basmati rice. It's all pretty wonderful, and reasonably priced. (P.R., 2/00) 4031 Balboa (at 41st Ave.), S.F. 876-2300. Egyptian, D, \$, AE/DS/MC/V.

Biru Biru adds a bit of hipster luster to the inner Richmond's restaurant row along Balboa. Excellent sushi with sly touches — a sprig of mint in a spider roll, say. A good soundtrack, too. Worth discovering. (P.R., 7/00) 446 Balboa (at Fifth Ave.), S.F. 933-7100. Japanese, D, \$, MC/V.

Cafe Riggio will slake anyone's cravings for classic Italian comfort food. Prices are moderate, service informal but attentive, the setting attractive in a well kept-up 1970s style. Two fine dishes: veal scallops, Milanese style, and the criminally rich brownie. (P.R., 2/00) 4112 Geary (at Fifth Ave.), S.F. 221-2114. Italian, D, \$, MC/V.

Chapeau! serves some of the best food in the city — a shockingly reasonable prices. The French cooking reflects as much style and imagination as any California menu, and the service achieves an almost Masa's-like precision. (P.R., 10/98) 1408 Clement (at 15th Ave.), S.F. 750-9787. French, D, \$\$, AE/DC/MC/V.

Clement St. Bar and Grill The high-backed booths spell romance at this always crowded spot. Grilled fish dishes snap with flavor, and there are always a couple of delicious-sounding vegetarian options. (Staff) 708 Clement (at Eighth Ave.), S.F. 386-2200. American, L/D, \$\$, AE/DC/DISC/MC/V.

Clementine offers comfortable sophistication at a fair price. The *pain perdu* — brioche French toast dusted with powdered sugar and accompanied by apple compote and hazelnut ice cream — is one of those desserts that you'll remember eating 10 years later. Go for the free valet parking. (P.R., 3/99) 126 Clement (at Second Ave.), S.F. 387-0408. French, BR/D, \$\$, MC/V.

Dong Hue serves a Vietnamese menu untouched by California faddishness. Plenty of seafood, especially shrimp, is on offer, but there's lots of meat and poultry, too, including rich five-spice chicken. Clean, spare surroundings; very swift service. (P.R., 5/00) 2110 Clement (at 22nd Ave.), S.F. 221-1880. Vietnamese, L/D, c, MC/V.

Kitaro This Japanese restaurant, unlike many others, has a lot of options for vegetarians. A bento box of crispy vegetarian tempura and a big platter of veggie sushi (including avocado, eggplant, pumpkin, and asparagus) will set you right up. (E.S., 12/97) 5850 Geary (at 22nd Ave.), S.F. 386-2777. Japanese, L/D, c, MC/V.

Mandalay Restaurant features reasonably priced Burmese food like fish chowder, mango chicken, and ginger salad. (D.L., 4/99) 4348 California (at Sixth Ave.), S.F. 386-3896. Burmese, L/D, c, MC/V.

Continued on page 50

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dine listings

Eat Here Now

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Natori fulfills the dreams of those who crave sushi but can never get enough. Here it's all you can eat; you'll get enough. It's good, too, though not fancy. Plenty of other Asian dishes are on offer, from kimchee to pork-fried rice. (P.R., 4/00) 327 Balboa (at Fourth Ave.), S.F. 387-2565. Japanese, L/D, \$, AE/MC/V.

Okiwa Sushi is resolutely discreet and old-fashioned, from the bamboo screens on the windows to the simple wood bar at the back. Don't expect rolls with cute names; the star here is the fish, minimally adorned and pristine. (P.R., 9/98) 776 Arguello (at Cabrillo), S.F. 387-8882. Japanese, D, c.

Pacific Cafe serves simple, reliable seafood in an atmosphere redolent of 1974, when it opened. Lots of dark wood and faintly psychedelic glass in the windows; free wine while you wait. (P.R., 10/98) 7000 Geary (at 34th Ave.), S.F. 387-7091. Seafood, D, \$\$, AE/DC/DISC/MC/V.

Singapore Malaysian Restaurant eschews decor for cheap, tasty plates of Straits Chinese cooking, where you'll find flavors ranging from Indian to Dutch colonial to Thai. Seafood predominates in curries, soups, grills, and plenty of rice and noodle dishes. (S.R., 4/97) 836 Clement (at Seventh Ave.), S.F. 750-9518. Malaysian, L/D, c, MC/V.

Straits Cafe has a slightly campy faux-tropical decor, but its Singaporean menu is a kaleidoscope of mingled satisfactions. A touch of Indian curry here, Thai coconut milk and kaffir lime there; masterful deployment of unusual ingredients all the way to a dessert of rice pudding in palm sugar syrup. (P.R., 8/99) 3300 Geary (at Parker), S.F. 668-1783. Singaporean, L/D, \$, AE/DC/MC/V.

Thai Time proves that good things come in little packages. The place is tiny, and the food is tremendous, especially the hor mokтай, a seafood medley in coconut red-curry sauce cooked in a coconut shell. Even more familiar Thai standards are rendered with force and verve. (P.R., 9/00) 315 Eighth Ave. (at Clement), S.F. 831-3663. Thai, L/D, \$, AE/MC/V.

Traktir serves as a kind of town hall for the local Russian community, but the food has a distinct international flavor: dolma, feta-cheese salad, Georgian wine, curry-spiked pieces of cold chicken. For traditionalists, there's borscht, vareniki, and salyanka, the famous soup of sausage and pickles. (P.R., 8/00) 4036 Balboa (at 36th Ave.), S.F. 386-9800. Russian, D, \$, MC/V.

Peking Wok is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not counting the 18 special combos for \$3.25-\$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are under five bucks. (D.L., 1/99) 4920 Third St. (at Palou), S.F. 822-1818. Chinese, L/D, c.

Soo Fong features good inexpensive Chinese food. For the heat-seeking diner, its fiery Szechuan specialties will hit the spot. Nice chow fun and other noodle dishes, too. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 285-2828. Chinese, L/D, c.

Yogurt Expressions The real stars here are the homemade pastries. The more health-conscious can choose from several smoothies and protein drinks. Pizza, sandwiches, and breakfast round out the menu. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 642-9260. Café, B/L/D, c.

Young's Cafe A restaurant full of cheap, big, decent Chinese food, Young's serves up 15 rice dishes, most of them \$2.95, and 64 other standard Chinese things. Only four of those are more than five bucks. (D.L., 12/97) 732 22nd St. (at Third St.), S.F. 285-6046. Chinese, L/D, c.

Berkeley, Emeryville, and north

Ajanta offers a variety of deftly seasoned regional dishes from the Asian subcontinent. The harmonious ambience is rounded off by attentive service, and everything benefits from unique flavors and elegant presentation. (D.R., 11/98) 1888 Solano, Berk. (510) 526-4373. Indian, L/D, \$, AE/DC/DISC/MC/V.

A La Carte features Nathan and Katherine Cheng's notion of home-cooked meals, ranging from such Creole-inspired fare as chicken and andouille sausage gumbo to macaroni and cheese. Great side dishes and desserts, reasonable prices, and personalized service. (D.R., 1/99) 1453 Dwight (at Sacramento), Berk. (510) 548-2322. Creole, D, \$, MC/V. Bathroom not wheelchair accessible.

Anna's is the rare place where the fare serves the higher purpose of fostering community. Almost half the menu is dedicated to colorful and tasty salads, and any minor pitfalls are transcended by virtue of owner-singer Anna de Leon's homemade soups and the eclectic selection of desserts. (D.R., 3/98) 1801 University (at Grant), Berk. (510) 849-2662. Café, L/D, \$, AE/DC/MC/V.

Ho Land transforms falafel, hummus, tahini, tabbouleh, and other Middle Eastern standards into gourmet-quality yet home-style delights. There's also gracefully seasoned matzo ball soup, delicate schnitzel, spicy schwartz, and perfect wide-cut french fries. (D.R., 10/98) 2965 College (at Ashby), Berk. (510) 665-1672. Middle Eastern/Kosher, L/D, \$, AE/DC/MC/V.

La Bayou serves up an astounding array of authentic New Orleans staples, including jambalaya, red beans and rice, sausage or oyster po-boys, (greaseless!) fried catfish, and home-made pralines. (D.R., 2/99) 3278 Adeline (at Alcatraz), Berk. (510) 594-9302. Cajun/Creole, L/D, \$, MC/V.

La Lime's is a long-standing institution in East Bay haute cuisine culture, but there's nothing institutional about the attentive service or the creative and gorgeous dishes. Fixed-price dinners are available weeknights along with an à la carte menu that changes monthly. (D.R., 4/00) 1329 Gilman (at Peralta), Berk. (510) 527-9838. French/Mediterranean, D, \$\$, AE/DC/MC/V.

Locanda Olmo Fine versions of risotto, gnocchi, and soft polenta pie, terrific thin-crust pizzas, and good traditional desserts have made Locanda Olmo a reliable anchor in the burgeoning Elmwood neighborhood. (D.R., 5/97) 2985 College (near Ashby), Berk. (510) 848-5544. Italian, D, \$, MC/V.

Mazzini is a sophisticated, reasonably priced winning combination — stylish, airy decor; smart, snappy service; and dinner dishes ranging from individual pizzas, rustic pasta, and sublime risotto to special wood oven-cooked fish, lamb, pork, and beef specialties. (D.R., 12/98) 2826 Telegraph (near Oregon), Berk. (510) 848-5599. Italian, L/D, \$, MC/V.

Minokichi Such dishes as zosui (rice porridge), hamachi nizakana (yellowtail and tofu with teriyaki sauce), and crisp, juicy hamachi kama shioyaki (salted and broiled yellowtail neck) set Minokichi far apart from your standard udon and tempura houses. (D.R., 1/00) 1403 Solano (at Carmel), Albany. (510) 559-9988. Japanese, \$, AE/DC/MC/V.

La Note Unique egg dishes and pancakes, big luncheon salads, fancy baguette sandwiches, and hearty weekend dinners. We found it nearly impossible to find fault with either the ratatouille with spicy merguez lamb sausage or the bow-tie noodles topped with grilled chicken breast strips. (D.R., 2/98) 2337 Shattuck (at Duran), Berk. (510) 843-1535.

Country French, B/B/R/L, \$\$, AE/DC/MC/V. Rest rooms not wheelchair accessible.

- 1.** Yank Sing, dim sum, Sunday
2. Eastside-West's Ramos fizz
3. Lamb stew and Queer as Folk
4. Still waiting for Bacar
5. White chocolate chip cookies

the blender

a la plancha, pescado dorado. But a main reason to visit this humble storefront is to pick up a dozen of Maria's wonderfully down-home chicken or pork tamales. (D.R., 3/99) 3811 MacArthur (near 35th Ave.), Oakl. (510) 531-5255. Mexican, B/L/D, c-\$.

Gigliò combines a lively yet intimate café atmosphere with moderately priced thin-crust pizzas and wines, hearty pastas, and soups. (D.R., 9/98) 5427 College (at Kales), Oakl. (510) 594-0798. Italian, L/D, \$, AE/MC/V. Not wheelchair accessible.

Kandahar Chef-owner Daud Zaheer invests his Afghan lamb, chicken, and vegetarian dishes with big-time love and attention and presents them beautifully at bargain prices. (D.R., 11/99) 2118 Mount Diable Blvd. (at Pacheco), Concord. (925) 676-2243. Afghan, L/D, \$, AE/MC/V.

Mama's Royal Café Breakfast is the draw here — even just-coffee-for-me types might succumb when confronted with waffles, French toast, pancakes, tofu scramble, huevos rancheros, and 20 different omelettes. (S.R., 5/98) 4012 Broadway (at 40th St.), Oakl. (510) 547-7600. American, B/L, c.

Ninna You'll find steaks, duck breast, and pork loin on the same menu as chicken in yellow curry, as well as such intriguing and successful fusions as penne pasta "pad Thai" style and veal "Ithala." (D.R., 2/00) 4066 Piedmont (between 40th and 41st Sts.), Oakl. (510) 601-6441. Thai Fusion, L/D, \$-\$, MC/V.

Oakland Grill remains a cornerstone of Oakland's produce district, offering breakfasts, lunches, and dinners that fall somewhere between hearty blue-collar staples (steaks, pork chops, burgers) and middlebrow gourmet fare (blackened fish, pasta primavera, crepes). (D.R., 6/98) 301 Franklin (at Third St.), Oakl. (510) 406-1176. American, B/L/D, \$-\$, AE/DC/DISC/MC/V.

Organic Café and Macrobiotic Grocery This down-home animal flesh-free zone proves that lentils, pinto beans, garbanzos, and greens have plenty of flavor, as well as nutrition, when they're prepared with loving care by the Organic Café's rotating crew of cooks. (D.R., 11/98) 1050 40th St. (at Adeline), Oakl. (510) 653-6510. Rest room not wheelchair accessible. Vegetarian, BR/L/D, \$, AE/DISC/MC/V.

Original Kasper's Hot Dogs Occupying the same tiny triangle building since 1947, Harry Yaghjian's humble and supremely hospitable little stand has one item on the menu — the best hot dog in town. (D.R., 5/98) 4521 Telegraph (at Shattuck), Oakl. (510) 655-3215. American, L/D, c.

Restaurante Doña Tomás offers upscale versions of enchiladas (wild mushroom, zucchini, and goat cheese) and carnitas (Niman Ranch pork), as well as tantalizing chicken-lime-cilantro soup and bountiful pozole. (D.R., 10/99) 5004 Telegraph (near 51st St.), Oakl. (510) 450-0522. Mexican, BR/D, \$, AE/MC/V.

Rockridge Café offers at least three good reasons not to eat hamburgers: bountiful breakfasts, a savory meat loaf special, and hearty, unpretentious Acadian cassoulet. But the archetypal hand-crafted burgers, wide-cut fries, and creamy, straw-clogging milkshakes remain the cornerstones of the menu. (D.R., 12/98) 5492 College (at Forest), Oakl. (510) 653-1567. American, B/L/D, \$, MC/V.

Sergio's Trattoria Servings are large and presented with no pretense; standards include plates of spaghetti alla Siciliana, carrettini, putanesca, or con polpettine (meatballs). (D.R., 1/98) 5299 College (at Bryant), Oakl. (510) 655-2869. Italian, L/D, \$, MC/V.

Taqueria Ramiro and Sons typically has customers lined up to the door for (mostly take-out) burritos and tacos and quesadillas. The menu nods to contemporary tastes with black beans and spinach or tomato tortilla options. (D.R., 12/99) 2321 Alameda (at Park), Alameda. (510) 523-5071. Mexican, L/D, c, no credit cards.

Tijuana serves big round bowls and plates teeming with shrimp, crab, octopus, and fish — in cocktails, salads, and soups. The place is usually packed and loud, but friendly servers, good salsa, and Mexican beer at \$2.50 a pop more than compensate for the noise. (D.R., 3/98) 1308 International Blvd. (at 13th Ave.), Oakl. (510) 532-5575. Mexican, L/D, \$, MC/V. Not wheelchair accessible.

Tropix After a hunk of warm cornbread slathered in mango chutney, dig into a heap of spicy grilled jerk chicken, or wallow in the wonders of the shrimp pawpaw: curried vegetables and fat shrimp piled up over meltably ripe papaya. (S.R., 5/98) 3814 Piedmont (at W. MacArthur), Oakl. (510) 653-2444. Caribbean, L/D, \$, AE/DC/MC/V. Patio not wheelchair accessible. *



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1. Fabric at the Justice League Sun/17
2. The "adult" section at Central Computer on 837 Howard St.
3. Dave and Dave, a.k.a. the High Metabolisms, 18th St. and Valencia, Fri/15
4. Guitar Center, 10 minutes to closing time, Xmas eve week
5. *The Cindy Margolis Show*

the mix

A year in theater

Presenting the third annual Upstage/Downstage Awards.
By Brad Rosenstein

The year 2000 brought with it all kinds of heightened dramatic expectations, and not all of them confined to theaters.

Once the millennial odometer had rolled over without incident and we all had breathed our collective sigh of relief, did theater rush forward to address the weighty existential questions such a momentous occasion seemed to demand? What exactly was on our minds at this historic juncture? As far as theater was concerned, the answer was simple: food and sex.

It wasn't matters of the soul but matters of the palate that emerged as one of the major theater trends here in 2000. The Bay Area's driving foodie obsession got affectionately indulged (Teatro ZinZanni's *Love, Chaos, and Dinner*), playfully celebrated (*Fanny at Chez Panisse*), satirically skewered (*Fully Committed*), and darkly psychoanalyzed (*Dinner with Friends*). And not surprisingly, we ate it up.

Sex always sells, of course. But what's been interesting in a place known for its other-than-mainstream orientations has been the flood of theater taking a fresh look at heterosexuality — seriously and explicitly. From the year's opening shows, *Mating Cries* and *Spank*, to the generally lighter perspectives of *Men Fake Foreplay* and *The Vagina Monologues* to the darker ruminations of *Closer*, *Hot 'n' Throbbing*, and once again, *Dinner with Friends* (which ever so savvily combined our two great obsessions), straight relations came out of the theatrical closet in a big way.

This certainly isn't to say that the big questions went entirely neglected in this millennial season: from *The Language of Angels* to *Talking with Angels*, our seraphic friends did an awful lot of chatting. And everything from *Corpus Christi* to *God's Donkey* explored personal visions of faith. But when it came right down to it, our simpler needs and desires prevailed. In that same pragmatic spirit, I once again ask where have we been, where are we going, and when the hell is intermission? Here, with gratitude and affection for all those who've shtupped me with comp tickets all year, I celebrate the Good, the Bad, and the Underfunded with my third annual Upstage/Downstage Awards.

Best Theater Joke Mark Jackson and Art Street Theatre's resurrection of the "lost plays" of Jacques du Bon Temps, a wholly fictional progenitor of the Theatre of the Absurd. What could be more absurdist than an imaginary playwright? Good Time Jack indeed.

Best Reimagining of Shakespeare Rennie Harris's *Rome and Jewels*, a brilliant hip-hop vision set on the mean streets of "Illadelph."

Worst Reimagining of Shakespeare The African-American Shakespeare Company's *Romeo and Juliet*, reset in Cuba.

Most Unaccountably Blah Production of Shakespeare The Royal Shakespeare Company's *Taming of the Shrew*.

Best Reason Frank McCourt Should Have Called It Quits after *Angela's Ashes* The Irish ... and How They Got That Way.

Most Glittery Opening Night *The Late Henry Moss*, of course. Sean Penn, Nick Nolte, Cheech Marin, and Woody Harrelson onstage! Sam Shepard and Geoffrey Rush in the lobby! Don Johnson in the bathroom!

Best Gift to Bay Area Solo Theater Writer, director, dramaturge, consultant, and all-around guru David Ford, who consistently seems to play some pivotal role in almost all the solo theater here worth seeing.

In Memoriam Director Albert Takazakura.

Most Down Artistic Director Kim Cook of Theatre Artaud, for pursuing hip-hop as an art form that speaks to our culture in the broadest possible ways. Without condescension or excessive p.c. self-righteousness, Cook has provided a generous home for a wide range of hip-hop artists working in theater, all of first-rate quality.

Best Performance by a Prop The fax machine in Denis Johnson's *Hellhound on My Trail*, making its entrance with perfect comic timing under Val Hendrickson's direction.

Best Onstage Nudity Jenny Lord in *The Green Bird*, as a wonderfully unselfconscious statue come to life.

Best Offstage Nudity My new baby daughter, joyously shameless and every inch a lady.

Most Ecumenical Onstage Nudity *Naked Boys Singing*, unafraid to let it all hang out even when it was less than perfect.

Best Reason Not to Spend Too Much Time under a Sunlamp Nothing more is required of the actors in A.R. Gurney's *Love Letters* than to sit in chairs and read from a script, but even that weighty assignment proved too much for George Hamilton. His plodding, clueless opening-night performance here opposite Joan Collins made his partner look like Dame Judi Dench by comparison.

Best Annual Trend ACT presenting the American premieres of plays by Tom Stoppard for the last two years in a row.

Most Curious Trend I'm the first to criticize shows that try to conceal their shortcomings with flashy scenery, but has anyone else noticed how crappy the sets for touring megamusicals have gotten lately? The reason the Orpheum Theatre was so expensively renovated was supposedly to accommodate shows with extravagant technical demands, yet most of this year's tenants, from *Titanic* to *Ragtime*, have been drastically scaled down from their Broadway beginnings. If the producers of these spectacles are going to insist

on Broadway ticket prices, they owe their audiences Broadway quality.

Worst Dialects The truly execrable British and French accents in *The Scarlet Pimpernel* — and I think they were really trying.

Best Theater Development of the New Millennium The virtual disappearance of the term *performance art*.

What Were They Thinking Department *Titanic: The Musical*.

Odd Coincidence Department Ironically, *Titanic: The Musical* made its local bow directly in the wake of the Concorde crash. Even a century later, we continue to be amazed that our most advanced technology can fail catastrophically, and that rich people can die too.

Best Guilty Pleasure *Mamma Mia!*, the ABBA musical.

Most Fabulous Wigs *Miss Desmond behind Bars*.

Most Ill at Ease in Black Leather The Cutting Ball Theater ensemble in Heiner Müller's *Hamletmachine*, who seemed to wear their Eurotrash decadence with grave misgivings.

Most Cozy in Black Leather Nancy Wright Cooper, who made her dominatrix attire in *Spank* seem as appropriate for doling out cookies in the kitchen as for cracking a whip in a SoMa sex club.

Great Scenic Designs Mikiko Uesugi, *Brontë* and *Let My Enemy Live Long!*; Daniel Ostling, *Closer*; Patrick Toebé, *Everybody's Ruby*; Louis le Brocq, *Waiting for Godot*; Dominique Serrand, *The Green Bird*; Robert Israel, *Hans Christian Andersen*; John Sowle, for everything; James Faaron, *Hellhound on My Trail* and *Hidden Parts*; Kate Edmunds, for everything; Loy Arcenas, *The Invention of Love*; J.B. Wilson, *Kissing the Witch*; Kate Boyd, *Summertime*; Kent Dorsey, *The Alchemist*; Alexander V. Nichols, *The Language of Angels*; Melpomene Katakalos, *One Flea Spare*; Julian Crouch and Graeme Gilmore, *Shockheaded Peter*; Julie Archer, *Bélen — A Book of Hours*.

Golden Nicotine Award You can get away with just about anything on a



The promised land: *Va Yomer. Va Yelech.*'s update of the Old Testament lit up the Yerba Buena stage.

Bay Area stage, but god help you if you actually light up a cigarette. So in *Fosse*, the tribute to the chain-smoking choreographer, I was delighted to see cigarettes and cigars puffed onstage with the true abandon of olden days. Honorable Mention in this category goes to the Aurora Theatre Company's production of *The Weir*. Shrewdly realizing that a play set in an Irish pub that omitted cigarette smoking would be laughable, the company ingeniously managed to fake it.

Speaking of Which, Give That Woman a Cigarette Eve Ensler, who

Bay Area Theater in 2000 In Howard Hain's "unsung opera," *N, a play for none and all*, an ailing Friedrich Nietzsche stumbled about, clutched his head, oozed *weltenschmerz*, and aspired to Dionysian ecstasy. And he did this accompanied by thunderous excerpts from Shostakovich and Wagner, while some fairly ungifted dancers leapt about him in some fairly uninspired choreography. This went on for hours. It was beyond good and evil. It was *Gesamtkunstwerk* hell.

Best Hope for the Future of American Musical Theater Frank Wildhorn must be stopped — and I mean now.

Ward, *Beauty and the Beast*; Beaver Bauer, *The Misanthrope*; Jennifer Trammell, *Serial Murderess*; Fumiko Bielefeldt, *Wyoming*; Meg Neville, *Love's Labor's Lost*.

Sacré Bleu *Les misérables*, which made its third visit to San Francisco this year, has logged more than 31,000 performances in 29 countries and has been seen by more than 53 million people. Think what Victor Hugo might have done with the royalties — and weep for the soul of musical theater.

Best Line about San Franciscans Pierre Vladimir Stroud, in his solo show *Kung Foo on the Donut*, perfectly characterized our self-appointed role as California's tastemakers: "We're basically the French."

Most Maddening Playwright

Donald Margulies.

Idiot Savant Award Last Planet Theatre artistic director John Wilkins, who as writer, director, and producer displays a baffling but intriguing mix of rough edges and risk-taking gutsiness. His work can be outrageously undisciplined and at the same moment display flashes of real talent, idiosyncrasy, and passion. Neither Wilkins nor his company have the skills yet to support their enormous ambitions, but the theatrical world they're pursuing is original, challenging, and vibrant. Can't argue with that — I just hope they get there in my lifetime.

I Laughed So Hard, I Dropped My Chalupa *Culture Clash Anthology: A Fifteen-Year Retrospective* was an incisive and hilarious greatest hits collection by the Mission's own world-class comedians. Over the course of this electric evening, you could watch writer-performers Richard Montoya, Ric Salinas, and Herbert Siguenza progress across their history, maturing from skillful and wild physical comedians to nuanced and poignant wordsmiths. Whether conjuring up a horrified Che Guevara via *Santería* and a Domino's Pizza or confronting America's betrayals in the bedroom, at the border, and in the hearts of its immigrant population, this trio of brilliant chameleons has never been better.

Most Demanding Cameo A cursed passby in Caryl Churchill's *The Skriker*, who is forced to dance nonstop for the entire length of the show. In the Shotgun Players production of the play, this Herculean feat was wonderfully executed by Michelle Talgarow.

Quelle Surprise With his original French farce *Les Masquerades*, writer-director Kenn Adams tried to out-Molière Molière. He did not succeed.

He's Great, but Do You Think We Can Get That Spotlight Surgically Removed? As Sir Percival Blakeney and his heroic alter ego, the Scarlet Pimpernel, Broadway star Douglas Sills was marvelous; the only problem was he seemed painfully aware of it. The actor sang beautifully and charted Percy's complex masquerades with tremendous skill, and his foppish excesses were hilarious. But his crowd-pleasing moments took over the role and the show, reducing a rollicking good yarn to campy indulgence.

Tuna, Inc.: 18 Years of Quality Service It's been nearly two decades since Joe Sears and Jaston Williams first introduced us to the inhabitants of Tuna, Texas. But their latest and reportedly last installment, *Red, White, and Tuna*, was still razor-sharp and hilarious, bidding adios to the folks in Tuna with a light, compassionate touch.

Great Costume Designs Jane Greenwood, *Hans Christian Andersen*; Todd Roeherman, *Bronie and The House of Mirth*; Donald Holder, *Edward II*; Richard Olmsted, *Let My Enemy Live Long!* and *God's Donkey: A Play on Moses*; Andrew Bridge, *Fosse*; Rupert Murray, *Waiting for Godot*; Bruce Lackovic, *The Homecoming*; James E. Ingalls, *The Invention of Love*; Avi Yona Bueno, *Va Yomer Va Yelech*. (*And He Said. And He Walked.*)

Most Sublimely Awful Moment in *Great Lighting Designs* Paul Gallo, *Hans Christian Andersen*; Peter Maradudin, *Closer* and *The House of Mirth*; Donald Holder, *Edward II*; Richard Olmsted, *Let My Enemy Live Long!* and *God's Donkey: A Play on Moses*; Andrew Bridge, *Fosse*; Rupert Murray, *Waiting for Godot*; Bruce Lackovic, *The Homecoming*; James E. Ingalls, *The Invention of Love*; Avi Yona Bueno, *Va Yomer Va Yelech*. (*And He Said. And He Walked.*)

Most Sublimely Awful Moment in

David Kelly, *Krapp's Last Tape*; John Glover, *Hans Christian Andersen*; Warren David Keith, *Haggard Tiercel*; James Gammon and Woody Harrelson, *The Late Henry Moss*; James Cromwell and Jason Butler Harner, *The Invention of Love*; L. Peter Callender and Rhonnie Washington, *Joe Louis Blues*; Julian Bleach and Martyn Jacques, *Shockheaded Peter*; Ken Ruta, *The Alchemist*; Gregory Wallace, *The Misanthrope*; Aaron Davidman and Eric Rhys Miller, *God's Donkey: A Play on Moses*; Savion Glover, *Foot Notes — The Concert*.

Great Performances (ensemble)

Brontë: Waiting for Godot; *The Green Bird*; *Hellhound on My Trail*; *The Homecoming*; *The Grapes of Wrath*; *Kissing the Witch*; *Summertime*; *Va Yomer Va Yelech*. (*And He Said. And He Walked.*); *The Cripple of Inishmaan*; *Hidden Parts*; *The Old Settler*; *Ragtime*; *Rome and Jewels*; *The Weir*.

Best Performers in Mediocre Productions Special citations to Sheila Balter and Paul Santiago, who consistently gave better than they got.

And Will Someone Please Get This Woman a Decent Script? The wonderfully talented Naomi Newman, who always seems infinitely better than her material.

transformed from Madonna to the Mona Lisa, from C3PO to Cher.

Biggest Disappointments *The People's Violin*, by Charlie Varon, directed by David Ford; *References to Salvador Dali Make Me Hot*, by José Rivera, directed by Hector Correa; *Love in the Title*, by Hugh Leonard, directed by Patrick Mason; *Everybody's Ruby*, by Thulani Davis, directed by Stanley E. Williams.

Pleasant Surprises *Up Your Ass*, by Valerie Solanas, directed by George Coates; *Corpus Christi*, by Terrence McNally, directed by Ed Decker.

What Was All the Hoo-Hah About? *Side Man*, by Warren Leight; Teatro Zinzanni's *Love, Chaos, and Dinner*; *Fosse*; *Fully Committed*, by Becky Mode.

Great Solo Flights Marc Wolf, *Another American: Asking and Telling*; Michael Gene Sullivan, *Did Anyone Ever Tell You — You Look Like Huey P. Newton?*; Frank Wortham, *Great Religions of America*; Noel Alumit, *The Rice Room: Scenes from a Bar*; Carla Smith-Zilber, *Six Songs in Search of a Story*; Jeffery Roberson (with Michael Schiralli), *Enough about Me: An Unauthorized Autobiography*; Ron Jones, *Buddha Blues*; Venus Opal Reese, *Spirit: A Promise of Flesh Transcended in Three Movements and Two Rests*; Eddie Izzard, *Circle*.

Best Props Dana Edell's designs for *Hidden Parts*, from fanciful umbrellas to translucent butterflies, perfectly matched the whimsical flourishes in Lynne Alvarez's writing.

Most Kick-Ass Fight Choreography Christopher Morrison's amazing combat sequences for *The Wake-Up Crew*, which pitched some very physically gifted actors across the tiny La Val's stage (and nearly through the walls) with fearless abandon.

What Were They Thinking Department, Part Two Barry Gifford's *Wyoming* at the Magic Theatre. Anne Darragh and 13-year-old Alex Brightman crafted beautifully nuanced performances as mother and son, and Amy Glazer's sensitive direction gave this material the most honest presentation imaginable. But Gifford served up a mind-numbing, excruciatingly slow 90 minutes of tensionless observation, his stilted, overstylized dialogue comprising a non sequitur collection of Jack Handey "Deep Thoughts" without the humor.

Great Directors Tom Ross, *The Homecoming* and *The Weir*; Barbara Damashek, *Brontë*; John Sowle, *Salvador Dalí Talks to the Animals in the Heaven on Top of Heaven*; Mark Lamos, *Edward II*; Walter D. Asmus, *Waiting for Godot*; Edris Cooper-Anifowoshe, *The Old Settler*; Kent Nicholson, *Kissing the Witch*; Lisa Peterson, *Love's Labor's Lost*; Rebecca Novick, *One Flea Spare*; Patrick Doyle, *The Skriker*; Kent Watt, *Summer-time*; Ratán Thiyam, *Uttar-Priyadarshi*; Rina Yerushalmi, *Va Yomer Va Yelech*. (*And He Said. And He Walked.*)

A Great Casting Idea That Ultimately Sucked Shakespearean scholar Harold Bloom as the voice of the ghost in Cal Shakes's *Hamlet*.

Best Use of Origami Skills Ennio, an almost unclassifiable evening of work by "living cartoon" Ennio Marchetto. With a hyperelastic face and body, three-dimensional costumes made solely out of paper, and a wall-to-wall lip-synching soundtrack, Ennio witty



PHOTO BY JON STARK

Shakes, stirred: Rennie Harris's brilliant hip-hop *Rome and Jewels* took Romeo and Juliet to contemporary Philadelphia.

looked like she needed one after delivering an ecstatically encyclopedic medley of orgasmic moans in *The Vagina Monologues*.

Whatever Happened To ...? The new Eureka Theatre.

Most Cunningly Designed Season It's a shocker, I know, but the award goes to the slowly reawakening California Shakespeare Festival. Under new artistic director Jonathan Moscone, the season's four shows — *The Taming of the Shrew*, *Hamlet*, *Rosencrantz and Guildenstern Are Dead*, and *Love's Labor's Lost* — emerged as an integrated, meaningful progression of thought about mortality, sexual roles, and the meaning and purpose of theater itself. O brave new Bruns, that has such thinking in it!

Anything but Mindless Entertainment Howard Zinn's *Marx in Soho* and D.W. Jacobs's *R. Buckminster Fuller: The History (and Mystery) of the Universe*. Although both had clear limitations as theater, these shows dynamically used a simple lecture format to bring two immensely stimulating thinkers back to life — and left us with worlds of ideas to thrill to, argue about, and contemplate long after the curtain came down.

Great Lighting Designs Paul Gallo, *Hans Christian Andersen*; Peter Maradudin, *Closer* and *The House of Mirth*; Donald Holder, *Edward II*; Richard Olmsted, *Let My Enemy Live Long!* and *God's Donkey: A Play on Moses*; Andrew Bridge, *Fosse*; Rupert Murray, *Waiting for Godot*; Bruce Lackovic, *The Homecoming*; James E. Ingalls, *The Invention of Love*; Avi Yona Bueno, *Va Yomer Va Yelech*. (*And He Said. And He Walked.*)

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WIT PHOTO BY JOAN MARCUS



DINNER WITH FRIENDS PHOTO BY KEN FRIEDMAN

Acting out: The year's great performances included Dan Hiatt as Gabe (top left, with Lauren Lane as Karen) in *Dinner with Friends* and Judith Light as the incandescent Dr. Vivian Bearing in Margaret Edson's *Wit*.

A Great Casting Idea That Ultimately Sucked Shakespearean scholar Harold Bloom as the voice of the ghost in Cal Shakes's *Hamlet*.

Best Use of Origami Skills Ennio, an almost unclassifiable evening of work by "living cartoon" Ennio Marchetto. With a hyperelastic face and body, three-dimensional costumes made solely out of paper, and a wall-to-wall lip-synching soundtrack, Ennio witty

Almost 15 years ago, Nagisa Oshima made the circuitous, perverse, and seemingly self-negating statement that Japanese cinema did not exist. His argument was that because the Japanese studio system — an institution that once operated according to its own laws and, incidentally, an institution Oshima intended all along to destroy — no longer worked as a force unto itself, having to exist and compete within an international system, the notion of a characteristically Japanese cinema was a thing of the past.

This historically "Japanese cinema," then, was the product of a film industry that happened to operate in Japan and was only self-consciously Japanese because of its material limitations.

But today when I say "Japanese cinema," most people, especially connoisseurs of international film, know exactly what I am talking about. Slowly paced films. So it has come about, despite Oshima, that Japanese cinema does exist. In fact, it has become necessary, in the international marketplace of film, to think of, or position, films as possessing a national origin and, more important, character.

The only exception is American cinema, which has no national origin and one destination. Everywhere.

Shelly Kraicer, via his Chinese cinema list, directed me to Augusta Palmer's fascinating "biz"-section article on indiewire.com, "Taming the Dragon: Part II, Two Approaches to China's Film Market." There Beijing-based producer (of *Shower*, most notably) Peter Loehr somewhat wryly "credits a distributor friend with the following succinct list of the limited types of [Chinese] films that do well in international markets:

'1. Rural films about very poor Chinese peasants, that make Westerners feel happy about their own station in life.'

'2. Period films that can dazzle with their costumes and the intrigues of a back-stabbing courtier and his emperor.'

'3. Films that are banned in China, providing a great promotion and publicity point of attack.'

Loehr adds, "I actually had distributors ask me if it was OK to say our films have been banned, even though they haven't."

Like Japanese cinema, Chinese cinema does exist, and filmgoers have a very clear idea already of what it's going to be or, more important, should be. The success of efforts by Chinese filmmakers has been judged, it seems, not on the merits of their films but by how well their films measure up to this ideal.

And what is this ideal Chinese film? Do you have to ask?

Part of the complication in defining Chinese film and explaining why a Chinese equivalent of mid-late-career Kurosawa has not yet



No cultural split: Ang Lee's *Crouching Tiger, Hidden Dragon* wraps the history of Chinese cinema in the ubiquity of American moviemaking.

A brighter, somersaulting day

Ang Lee learns to fly

Crushing Tiger, Hidden Dragon isn't just Ang Lee's first star-spangled martial-arts blockbuster; it's also the tenderest meditation on silence, sensibility, and the chasms that divide generations this intimate chamber dramatist has ever made. An unlikely blend of flying lovers, lying students, and stolen power, this man-*Matrix* is also the best-cast, best-looking spectacular of an otherwise thoroughly dreary Christmas season. In it, Chow Yun-fat, sublimely bald, plays Li Mu Bai, the top swordsman of the Wudan clan; his unrequited lover and fellow warrior, Yu Shu Lien, is played by former 007 sidekick-kick-ass and global supercop Michelle Yeoh.

Yu and Li have been fighting partners, aligned against the foes of the Wudan, for as long as either can remember, yet no matter the looks in their eyes, they've never had the courage to hold each other's hand. As the film begins, the would-be couple are standing on the verge of finally getting it on when suddenly their arch-nemesis, Jade Fox (the great Cheng Pei-pei, King Hu's formative female action star), appears from the darkened past with a lithe, venomous sprite named Jen at her side. Governor's daughter by day, secret adept of the graceful Wudan fighting style by night, Jen (Zhang Ziyi) only seems the faithful ward; inwardly, she yearns for a life of freelance malfeasance and the companionship of a dreadlocked desert rascal named Lo (Chang Chen of *Happy Together*). And while the older generation lives and loves on lingering time, the younger one fights and fondles, forever suppressing the reality of just how much they have yet to learn.

Though ostensibly about Li Mu Bai's quest to retrieve his recently abducted Green Destiny, a mighty saber whose quietest quiver is enough to slice through palace walls, *Crouching Tiger, Hidden Dragon* is, under no thick veil, a romance. Will Li and Yu, or Jen and Lo, finally come together? Only the film's vacuum silence — a silence so vast that many of the film's action sound effects consist of little more than labored huffing, the rustle of silks in lightning-blink chaos, and a breath so soft it might be someone's last — can say.

There's a definite elegance and sophisticated sense of grace that runs through *Crouching Tiger, Hidden Dragon*, yet there's also the underlying sense that it's really just the kind of Tsui Hark film that Zhang Yimou might have made: at once postcard serene and pyrotechnically outrageous, a contemplative mood piece that's filled with slam-bang popcorn, a spider inside a butterfly. To miss it is to miss an enchanted one-off, a film so rightfully sure of its own agility that it can stumble along a balustrade, drunk and fully blind, and somehow never miss a step. Ang Lee, for this occasion, seems to have slipped into Mary Martin's old green suit, with *Crouching Tiger, Hidden Dragon* his resurrection of Peter Pan: a grown-up story about ancient teenagers that's just learned how to fly.

Chuck Stephens

emerged — until now — is its separate strands. The strength of Hong Kong's cinema, unlike much of post-Fifth Generation mainland cinema that has emerged internationally, was that it actually thrived as an independent industry, depending largely on a localized marketplace. This gave Hong Kong film its popular vitality: it "existed," in Oshima's sense of the term. And it continues to exist, with films like *The Legend of Speed*, the Milkyway movies, Andy

Lau romantic comedies, Category III soft porn, and the endless *Young and Dangerous* series.

None of which are coming to an art house or multiplex near you anytime soon.

Even at the height of the Hong Kong-film cult — when fanboy clashed with ironic film snob in a death match in the Roxie lobby — it never went beyond subculture in America. There was a kind of built-in "class" prejudice against Hong Kong

film (often coming from Hong Kong folks themselves denigrating the local film product). Its vitality was viscerally apparent, but it wasn't always (a) comprehensible, (b) tasteful, or (c) properly enlightening.

What it did have, though, was stars.

Give Ang Lee credit. A dark-horse candidate, at least in critical circles, he is now the unanimous winner of the Great Chinese Cinema Bake-Off. Not that more luminous talents haven't tried. A decade ago Hou

Hsiao-hsien expressed his desire to make a martial-arts film — though the closest he's come is the immaculate (but, alas, too formalist) costumer *Flowers of Shanghai*. Wong Kar-wai made *Ashes of Time*, which was incomprehensible for, it seemed, all the wrong reasons. Tsui Hark has tried his hand at making the Great Chinese Film maybe a dozen times, to fascinating, largely puzzling results. (For my worthless money, he's come the closest of anyone, with *The*

Blade, or maybe Knock-off.) The ambitious Chen Kaige came close early on with *Farewell, My Concubine* (which was the first Chinese film ever to win the Cannes Palme d'Or), then he made the bewildering *Emperor and the Assassin*. What would Wayne Wang do with a kung fu costumer? Edward Yang?

What if Bruce Lee had lived, man?

In film-festival catalogs, films are classified by nationality according to, fittingly enough, the source of their financing. Since classifying films by the nationality of their auteur seems too essentialist, what about classifying films by the nationality of their audiences?

In this sense, *Deuce Bigalow: Male Gigolo* would be a Taiwanese film. (Did anyone see it here?)

And *Crouching Tiger, Hidden Dragon* would be truly nationless, the American movie (or "pseudo-American," as Oshima put it — and not "pseudo-Chinese") that every ambitious Chinese feature-film maker has wanted to make.



Sitting tiger: *Crouching Tiger, Hidden Dragon* is anything but subversive: a Hong Kong film made comprehensible, tasteful, and enlightening.

Because in internationalese, "American" simply means, one-dimensionally, "successful."

In this sense, what the hell was *Ride with the Devil*?

At one point, it appeared to be a warm-up to *Crouching Tiger*. Boldly sinicizing a film about the American Civil War, Lee seemed, with his tale of Confucian Confederates on the water margin, to be crafting a prelude to an even bolder, and necessary, sinicization of Chinese film.

But *Crouching Tiger*, as it turned out, was anything but subversive: a Hong Kong movie made (a) comprehensible, (b) tasteful, and (c) enlightening.

A necessary move, in another, careerist context. (Not necessarily a bad thing: like Zhang Yimou, Lee comes off as a careerist of the honest, hardworking, sincere type.) And one can't accuse Lee of being untrue to his sources. It is as if the entire history of Chinese cinema has led up to this moment, has existed to feed into his film.

So, for some, they can be glad we got that over with.

And the future of Chinese film?

I've seen it, and it's Taiwanese: *The Legend of the Sacred Stone*. Kung fu puppets. *Deuce Bigalow*, look out. ☺

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Cast off

Tom Hanks at the mercy of the elements? It's no contest. By Dennis Harvey

Tom Hanks is the undisputed greatest nonentity of his generation. Even the name is like something a computer spat out: straight up, no multisyllabic chaser, maximum Q-rating viability for a nation that once found *Dukakis* unpronounceable (and unelectable) exotic. You can't dislike Hanks, not without straining a muscle. He plays nice guys; he is, it would appear, a nice guy. Just how all he attracted two Oscars — for his St. Stupid in *Forrest Gump* and vanilla-with-sprinkles homosexual in *Philadelphia* — is waay beyond me. Hanks started out as a nifty, smart-ass comedian, half Cary Grant and half funniest-guy-in-the-frat-house. His '80s films were mostly routine, but he invariably made them seem a little lighter, smarter. Looking back, the trouble probably began with 1988's *Big*, an ingenuous performance in a movie carefully groomed for petting. Henceforth, the laughter and tear strings would be yanked by proven craftspersons: Penny Marshall, Nora Ephron, Robert Zemeckis, Ron Howard, and Spielberg himself. Hanks became the everyman best qualified to ballast films so inspiring, so broadly appealing, so generic-values affirming they hardly need to exist — they're composites of the nice moviegoing memories you already had.

You can lead a Hanks to water, but you can't make him wet; his personality acrylic is designed to maintain structural integrity under all conditions. *Cast Away* is the high-concept Xmas prestige item that throws Tom Hanks at the mercy of the elements. It's no contest. This may be the first Robinson Crusoe spin in which Mother Nature comes off no more mysterious, wonderful, or formidable than a CGI effect. She isn't even present, really. *Cast Away* is like *The Worst Case Scenario Survival Guide Movie*: full of useful tips, offering vicarious airport-read thrills, but incapable of viewing experience as anything more than a series of logistical snafus to be solved. In the duel between ordinary man and extraordinary adventure, ordinary wins: Hanks and Zemeckis have made another uplifting paean to the banality of good. What's worse: that they mean it, or that we'll take it?

The star plays Chuck Nolan, a Federal Express systems manager who's just your regular hard-driving everyguy: flies all over the globe without seeming to take in anything, neglects his girlfriend, Kelly (Helen Hunt, the Meg Ryan of humorless fretting), but feels bad about it, has family ties straight outta the Martha

than-life (Douglas Fairbanks Sr.). Hanks here gets hairy, loses his love handles, and does a caveman dance around his first campfire, singing Jim Morrison. But there's nothing crazy, poetical, or large-spirited about him; there isn't supposed to be. At the risk of playing spoiler (but who could possibly be surprised?), when Chuck finally gets back to civilization, his second priority (after Kelly) is to deliver the last remaining FedEx package. Brand-identification plugging aside, this notion of "decency" offends because it reduces the big question to another empty, non-denominational feel-good homily. With *Cast Away*, Zemeckis is back in the terrain of elephantine seriousness with a vengeance. Filmmaking

PHOTO BY FRANÇOIS DUHAMEL



'Sleepless on Survivor': In *Cast Away*, another paean to the banality of good, Tom Hanks plays a hard-driving everyguy who learns an important lesson about what really counts in life.

After this point is hammered home and then some, wouldn't you know Chuck gets a really big wake-up call from the nice guy upstairs. Sole survivor of a plane crash, he's washed ashore on an uninhabited, well-off-the-maps South Pacific isle.

Defoe's Crusoe used a similar involuntary exile to expand his philosophic horizons, develop a harmonious relationship with nature, and bond (in less-than-p.c. 18th-century European fashion, admittedly) with his aboriginal pal Man Friday. Chuck moons at the locket photo he's kept of Kelly, has motivational-seminar "talks" with the smiley-face volleyball he's salvaged from FedEx wreckage, learns to make fire and generally make do. He doesn't name the island; nor does Zemeckis lend it any competing atmosphere. It might as well be an extra-large buoy. No nonseafood creatures — not even a snake, let alone a Man Friday — emerge to upstage very-handy man Chuck.

Hanks has never embarrassed himself on-screen, but then he's never gone far enough out on a limb to risk it. Some prior film Crusoes have been a little lunatic (Peter O'Toole), ethereal (Aidan Quinn), or otherwise larger-

this expensively impersonal practicality hands itself Oscars, telling you what to feel, when to feel it, and why. It's the spiritual equivalent of nasal spray: One quick chemical toot and you've got the illusion of clarity.

Cast Away was partly shot on the Fiji islands, but like *Contact* and *Forrest Gump*, it mostly sports the technically awesome, emotionally disembodied feel that comes with blue screens, computer graphics, and animatronics. And Hanks and Hunt prove two boring things don't make it all right. Their reunion is so fraught with ennobling background music, things not said, and fake intensity that they're like an acting island — the Academy of Motion Picture Arts and Sciences presentation of *Sleepless on Survivor* — you can't wait to leave. Was it Sartre who said hell is other people? Maybe hell is being stranded with un-people. Nice, upright, fairly attractive, make-do pod people, the ones who make our dreams seem comfortably smaller than life. ♦

Cast Away opens Fri/22 at Bay Area theaters. See *Movie Clock*, page 111, for show times.

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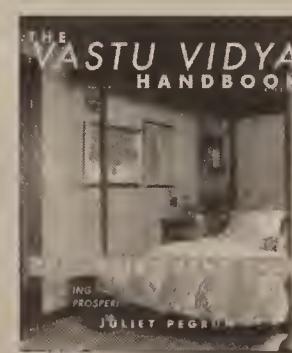
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Dangerous Santactivity

Thursday night a bevy of local thinkers, social terrorists, outdoors lovers, admitted oddballs, and curious e-mail-list recipients pack themselves into Miss P's **Caffe Proust** to listen to noted urban adventurer **Sebastian Melmoth** tell tall tales about tall bridges. As black-clad waiters negotiate shod-together tables and bodies on the floor to deliver hearty continental food and drinks (plenty of drinks) to the attendees, Melmoth welcomes the crowd, announces a 10-minute start time, and plays a home video.

In the video a slightly younger Melmoth and friend scale to the top of the Brooklyn Bridge — at night, alone, in Santa suits. ("Santarday Night Fever!" my companion stage-whispers mirthfully, delivering the first of many Santa puns this weekend.) Melmoth adjusts his slide projector and narrates: he'd just gotten a cell phone that week, he says, and his lost-while-driving friend called him just as he reached the bridge's apex. "Where are you?" she said.

Melmoth, a lean, thin-mustached daredevil who looks like either a renegade professor or a polite assassin, explains how his love affair with climbing high started, at age eight, when he'd "climb the swing set and slide down it and it felt really good." He ditched his hick town and moved to the city at a time when most San Franciscan freaks were removing the flowers from their hair and either succumbing to heroin or disco and promptly set his sights on our two roads out.

Melmoth, who's shimmied up bridges all over the Western world, started climbing the Golden Gate when he was 18. "I was a cocky fuckin' jerk," he says, telling of the time he misstepped and almost caught air. "I slowed down a lot after that." He's crawled up our Big Orange more than 100 times, and it took him a year to figure out how to get to the tippy-top. (Only one of the bridge's many shafts goes all the way up.) "There's a handful of people in this room who've been to the top," he says, eyeing the crowd, some of whom nod conspiratorially. Don't get any ideas, though: the Golden Gate, he says, hasn't been climbed in a long time because "the eco people" kept climbing it and hanging banners, so the city installed a multimillion dollar security system "with lasers and shit."

The slide projector clicks on, and a breathtaking photograph by Melmoth's friend Doug Wellman, snapped from the top of the Bay Bridge, affords us a view that only skydivers usually give. The 350-foot drop down to the roadway makes the audience a bit short of breath. "It's mandatory that you touch the red light if you go up on top of a

bridge that has a red light," he explains casually, then shows a video excerpt to that effect. A woman at the table next to mine shakes her head: "It's kind of funny when you see friends doing things you don't really know they do."

Melmoth, a founding member of legendary San Francisco-based prankster organization the **Suicide Club**, then tells how the club got its name in 1977: after scaling the Golden Gate one night, he and a few like-minded friends descended to Earth clinging to enormous, rotting-away rods under the road by the shore as 30- to 40-foot waves crashed over them and threatened to knock them seaward. They went home, got warm, waited for the adrenaline to lower, came to terms with their penchant for death-defying rebellion, and invented the title.

In the next gorgeous photo from atop the Golden Gate, a full moon shines out over a low-lying fog. One

jumper who was retrieved before the fall and held down by police after a fight with his boyfriend. The Liongate Bridge in Vancouver, where a four-by-four-foot osprey nest blocked the doorway out. More Golden Gate photos, where birds sometimes threatened to knock him off the bridge by landing on his face, and where he came upon a bevy of sea lions who all started screaming at him at once. Throgs Neck bridge in New York, where, while sitting on top of an elevator shaft, Melmoth had a strange premonition and stood up quickly, narrowly avoiding a two-ton counterweight would've sheared off his legs. ("I almost p...ys. I didn't say anyt...") As the photos

al terms

...nem and ...e of our heads. ...t makes me queasy ...st looking at the slide," my afraid-of-heights companion says, getting more and more green-faced as the evening continues.

The best stories, maybe coincidentally and maybe not, are of Golden Gate Bridge climbs: After sleeping all night in a tower to snap sunrise photos, he had a horrifically realistic

cam writ large on a wall screen. "We're surrounded by boys," my companion says almost immediately, looking around at the devoted headz, who all face forward studiously and intently, not dancing, hypnotized like hip-hop Borgs. Artist **Doze Green** cuts into a canvas off to the side of the stage, daubing the first lines in his familiar and gorgeous urban-skeleton and multicolor-hackdrop style. We ask if the painting's for sale, and he tells us it's already been bought for \$3,500 by a private collector. Poor-kid city life, thankfully, sometimes translates into big bucks.

Upstairs, the bartender sheepishly apologizes for the high-dollar drinks. "Mission fun at Marina prices!" I joke. The boy-girl ratio upstairs is even, and

ent keys, and it plays like an organ. The video clips have sound, and as the Corp's jazzy vibraphone beats get stoney, the clips' dialogue snippets become the rap. At the end of the set, a world premiere of Tino Corp's computer-animated video blows all minds that watch it, showing a Marilyn Manson-ish, "Express Yourself"-ish factory where an animatronic military guy plays a drum kit that says "Drum Kit" on it. It's amazing like *Brazil* and *Bladerunner* are amazing. "This is almost too much amazingness to listen to and see in one night," my companion says. "I can't take it."

"Mommy, what are all those Santas doing in front of the gun store?" jokes my companion, Semi Claus, on Saturday as a carload of tots slows down to crane their necks at us and about 10 other Santa-clad souls lounging in front of **Guns and Things** on Mission Street. For today's **Santa Shootout**, attendees have been instructed to dress in their Christmas finest and to bring guns and money for ammo. We buy 100 rounds of .45, and organizer **Santan** mills around, accommodating those who don't own guns, asking who wants to share. The other organizer, **Vegas Santa**, hands out MapQuest directions to the outdoor range in Petaluma, standing in front of his sick primer-black Coronet with foot-tall welded-on fins and spy hubcaps, smiling in a pair of rhinestone sunglasses he got from a guy named Jesus.

An hour outside the city, past rolling hills and dairy farms and miles of open space, we get lost and ask directions from a man with his hand up a cow's bum. (Seriously.) The **Circle S Gun Range** abuts a working farm; the bullets thud in hillsides by cow pastures. Rounds pop off, making big bangs and small bangs, and the crude wooden awning that houses the firing line also houses country folk and persons of questionable militia affiliation. The Santas trickle in, exiting cars and posing for photos, and the locals are both bemused and surprisingly chill.

The Santas split up and head to the rifle and pistol ranges, with the shooters popping off and the nonshooters receiving detailed instructions and flinching and marveling as they fire their first rounds. What appears to be gravel all over the ground is in fact an astounding array of grayed bullet casings. "Man, he's ready for war," Semi Claus says when we walk from rifles down to pistols again, surreptitiously pointing to a jarhead firing an A.K. as some other weird gargantuan assault rifle sits in an egg-crate hard case beside him.

Throughout the day the welcome warm sun beats down, and the Santas strip off outer layers of fur and continue to shoot. After all rounds have been fired and the sun starts downward, it's time to go. With our heads pounding, eyes watering, mouths tasting like metal, and clothes smelling like gunpowder, we pile back into our cars and push off homeward, anticipating and scheming for the exhaustively chaotic Santarchy that will ensue later that night. ♦

GUARDIAN PHOTOS BY SUMMER BURKES



Santas take aim: At the Santa Shootout, you better watch out.

Suicide Club member, Melmoth says, requested in his will that he be cremated and that his ashes be cast to the wind from on top of the Golden Gate Bridge — during the day. When his time came, Melmoth and friends complied, even painting some of his ashes into the top of the bridge. The teary-eyed crowd gives a hearty round of applause.

Other cool things from the lecture: A photo from atop the 59th Street Bridge, where Melmoth and friends sang the song as they climbed it. Pictures from inside the shafts of the Verrazano Narrows Staten Island and Brooklyn. A picture of Melmoth riding a Welsh transporter bridge *Dr. Strangelove* style, the moors stretching out behind him — a climb in which not only did they not get arrested but a lonely bridge-watcher actually gave them the keys to the top. The Clifton Suspension Bridge that goes over Avon Gorge in England — the sister bridge to Golden Gate Bridge in terms of inviting suicide — where they saw a

dream that all 700 or so bridge suicide victims were climbing up the three-by-three-foot tower shaft, rotted *Thriller* style, and woke up in a sweat. Another time, during the day, though he thought he was invisible, a Golden Gate truck pulled up and he heard two words come up from a bullhorn: "Hey. Stupid." Fortunately, he knew the structure so well he got away, but only after hours and hours of strategizing. We get claustrophobic just listening to him. If everyone was so unafraid of death, the world would be a far more dangerous place.

Later that night, at the newly remodeled, Fisherman's Wharf-skirting **Club Bas**, the line stretches around the block for the much venerated and long-awaited **Future Primitive Sound System** beat-culture summit. In the main room (there are three), DJs **Doc Fu** and **DJ Zeph** mix Heavy D, Run-D.M.C., Treacherous Three, and other classic hip-hop together, spinning both live and larger than live on the turntable-

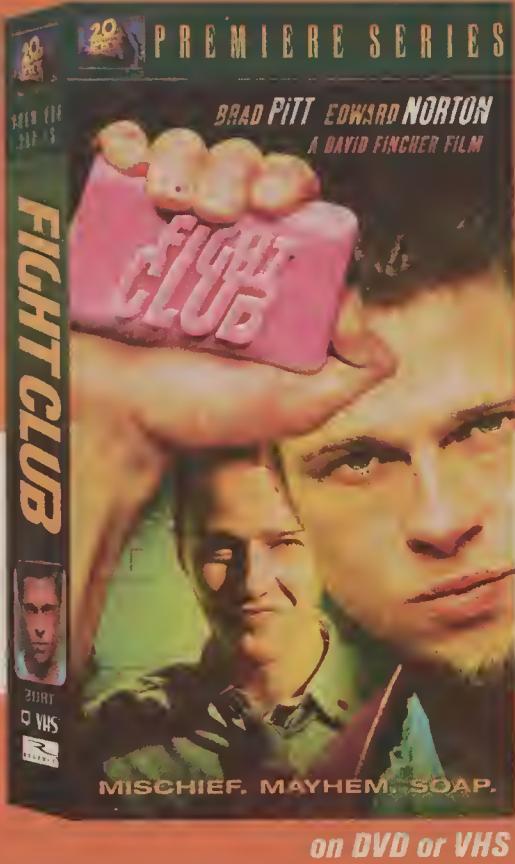


He likes it: A break-dancer contorts to Cool Chris's beats at Thursday's Future Primitive Sound System.

everyone's got their hands up. "Although I feel that more important music is being made downstairs, it's more fun up here," my companion says. **Cool Chris** takes the decks, and the Hammond organ on a humid rare-groove track moves the crowd into sweaty submission.

In the corner a break-dancer executes heroic stunts as the others wait their turn. Strong as yoga masters and circus performers, the dancers all spin and flip in complicated trajectories while an incredibly long, dank, and chewy breakbeat massages our collective cortex. No notes, just the beat. For a good, long, funky while. This is S.F. beat culture — all kids need nowadays to be entertained are some talking drums. As Cool Chris throws in a sleigh-belled hip-hop version of "Jingle Bells," we snake through the dancehall room, where a live toaster sounds just like a record and some guy runs off with an acquaintance's joint. (Bad form!) We head back to the main floor and run ears-first into another stinky beat when **Faust and Shortee** julienne Cheryl Lynn's "Got to Be Real." It smells like ecstatic B.O. in here. Everybody's moving now.

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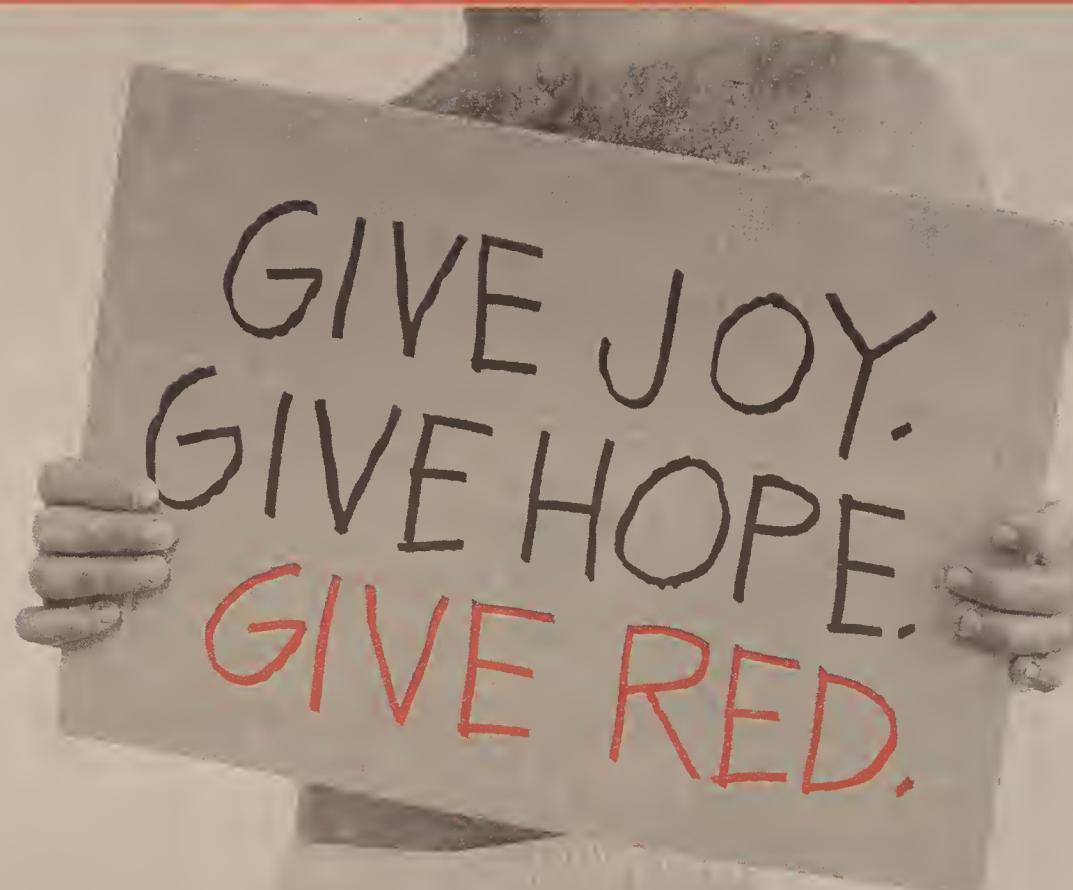
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Move it

When everyone is ziggin', Marshall Jefferson, a godfather of house music, likes to zag. By Amanda Nowinski

Feeling house music is simple: just move your body. At least that's what Chicago house mastermind Marshall Jefferson told the world in 1986 with his "Move Your Body," the track that essentially defined house music and became the unofficial house music anthem. But he wasn't always that hip: Jefferson was a postal worker and a rocker who one day fell deep into the world of Ron Hardy's Music Box, the Chicago club that inspired Jefferson to go on and help change the face of modern dance music, along with Chicago peers like Larry Heard and Frankie Knuckles (who ran the other legendary house club, the Warehouse). His contribution resonates today — he was the first producer to use pianos in house, and not only that, in '88 he coproduced the first acid house track with DJ Pierre, Spanky, and Herbert J., Phuture's "Acid Trax."

Since the early '90s he's spent most of his time DJing, remixing, and producing a handful of singles; in '97 he came out with the full-length *Day of the Onion*. Now living in London, Jefferson almost never comes to the States — out of fear of flying. This week DJ M3 of Green Gorilla brings him out for two rare appearances in San Jose and San Francisco. For obvious reasons, this is not the sort of show any self-respecting body mover should miss.

Bay Guardian: Did you get into house through the disco scene?

Marshall Jefferson: No, I hated disco! I was into rock, like Led Zeppelin, Yes, Cream, Deep Purple, Van Halen, and Black Sabbath. In fact, I was at the head of the "disco sucks" thing. Oh, I hated it!

BG: This sort of kills the ongoing cliché that house was just an extension of disco.

MJ: Some people take it as that. I never saw it that way. I didn't have the extensive disco background like the others, so I made house from a rock perspective. When I was making music full-time, I was looking down on the other house artists because they were ripping on disco bass lines, and I thought a lot more creativity could be used. I wanted to hear something like acid rock or like Hendrix or the Beatles used to make. So I made this record "I've Lost Control," using a [Roland] TB-303, and it was huge in the clubs.

BG: What exactly did you hate about disco?

MJ: All the songs were about love, just one subject. But with rock, there were a million other subjects being

addressed, and it was just more interesting to me. I just don't want to listen to love all day long.

BG: But it was Ron Hardy's mixing at the Music Box that got you making music?

MJ: That came about a weird way in 1985. I went to a music store with a friend who was a guitar player, and the shop guy was telling him about a sequencer, a Yamaha, and he said, "With this sequencer, you could play keyboards like a real keyboard player." My friend said, "Bullshit, you have to take lessons." But I believed him. My friend said, "What? You can't play no damn keyboard." But I said, "I'm gonna buy it." If you work in the post office, they give you instant credit anywhere, so I bought 9,000 dollars' worth of equipment on credit. Friends came over and laughed for four hours, calling me stupid — "Marshall don't know how to play shit and he bought all this stuff? What a stupid motherfucker!"

I guess because of that pressure I wrote my first song two days later, and the next year DJs all over the world were hiring people to play keyboards like Marshall Jefferson. Everywhere I went, keyboard players would challenge me to duels, and I said, "I don't know how to play, man!"

BG: You were part of the first house music tour to Europe in '87. Were you surprised that only a year later the music instigated a youth revolution of sorts?

MJ: Yes, I was surprised by the acid house thing. It just totally blew up. I really didn't believe it would happen, because when we first came there in '87, no one was really into dance music. But the next time I came around in '88, everyone was wearing smiley-face T-shirts, getting stoned, and taking ecstasy. I thought, "Damn, I've corrupted the youth!"

BG: But it didn't happen here on that scale.

MJ: Music is so heavily regulated in the States. Back then it was \$150,000 just to get a single played on national radio. The label or the manager would have to pay it, and in the States no label is going to pay that much money without a good-looking artist that's gonna look good doing MTV.

MTV has helped get us into the bullshit situation we're into now; it's stifling music because no one wants to put out ugly artists. Every time I see a good-looking artist on TV, I think, "Wow, what would an ugly artist sound like?" We need more ugly artists out there. If the Rolling Stones today walked into a record

company, they couldn't get a deal because they're too ugly now. Innovation has stopped because of it — all music is sounding alike.

BG: Why do you think house lost out to hip-hop?

MJ: There was a time when we were neck and neck with rap music,

MJ: Well, he's the most famous, so everybody's going to believe him. When I see somebody come from my field and they get famous, I say, more power to them. I'm not going to give them shit and say, "I taught them everything." Eventually he's going to pull other people up with him. He'll get all the money and then look at the other people that built the bridges and see them broken down, and he's going to feel a little guilty about it. That's what happened with the Beatles — they went and got all the old blues guys and put them onstage with them.

BG: But then dance and rock wrongly become perceived as white-originated music.

get wild again. That's because kids have to dance: they got too much energy to just sit at home. They cleaned up rock and had Frankie Avalon and Paul Anka singing all these ballads and shit, and then the Beatles came and brought it back on the dance floor, and it got popular again. Then rock got too hard and left the dance floor, and disco took over. Kids have to dance, they just have to.

BG: Many house producers were on major labels in the beginning stages, including yourself. Do you see that happening again?

MJ: Coming from the music business, I can tell you honestly that house music is not going anywhere for another 10 years. When I first started making music, there were a maximum of 20 new dance records a week; now there's like 30,000 dance records coming out each week. A hit dance record was a quarter of a million sales back then; now it's 1,500, because there's too many records, and it cuts down on the quality because no one can afford a good studio. It's not worth it anymore.

Record companies used to give me \$25,000 and say, "Marshall, go in the studio and come up with something." Now they say, "Come up with something, and maybe I'll give you 500." It's simple economics. No label wants to risk it. Some of the more successful labels like Strictly Rhythm will sell 3,000 copies of everything they put out. But they can't do anything radically different from the Strictly Rhythm formula because they don't want to risk losing sales. It's too fragile. A label can go under in six months from being on the absolute tops.

BG: Why did you take a production hiatus from '90 to '94?

MJ: I've basically been on hiatus from '90 to present. People told me to start copying off of Pal Joey, then they told me to start copying off of Masters at Work, and then David Morales. I considered it insulting, but the record companies didn't. I just said, "I'm only going to make records that sound like me; you don't have to put it out." That's why I don't have much out. As far as me putting stuff out that sounds like Armand Van Helden, or somebody like that, I'm not gonna do it. I'm the kind of guy where when everyone else is ziggin', I like to zag. ♦

Marshall Jefferson performs Thurs/21, 9 p.m.-2 a.m., Velvet Shop, Waves Smokehouse and Saloon, 65 Post, San Jose. \$7. Twenty-one and over. (408) 885-WAVE, www.velvetshop.com. M3, Mark Johns, and Kevin from Bulletproof also spin.

Jefferson also performs Sat/23, 9 p.m.-3 a.m., Green Gorilla Lounge, Club Six, 60 Sixth St., S.F. Free before 10 p.m.; \$12 after. Twenty-one and over. (415) 863-1221. Jenö, M3, Gravy, El Jefe, and Darren from Tweakin' Records also spin.



Marshall Jefferson: "MTV has helped get us into the bullshit situation we're into now; it's stifling music because no one wants to put out ugly artists."

and the labels just left us for LL Cool J and Run-D.M.C. They came up because they were artists and they were vibrant and they looked good in videos. Rap exploded, and they got promoted — house music never had anybody like that. We only had DJs making records, and when you get them on a video, they just get behind a pair of turntables and a pair of dark glasses, and they don't do shit. It's the most boring thing you can imagine. Oh, it's disgusting! House will make it, but we need a Madonna, we need an artist. But every time you see somebody new pop up, it's like *Masters at Work!!!* Featuring the singer in small letters. The producers ... well ... there are some huge egos in house music.

BG: Does it bother you that someone like Moby gets more props in the mainstream than the innovators? I've heard writers call him the "king of techno." It's an insult and grossly inaccurate.

MJ: I just want someone to get really big, or nobody's going to remember me at all. Where would rock and roll be if Bill Haley and the Comets hadn't cleaned it up and brought it to the masses? Or Elvis, where would rock be without guys like that? The majority of the people are white, 11 to 1. So if you make a record, you want to make it for white people so you make more money. The white kids are financing the music right now.

BG: Do you like new house?

MJ: I like some of it, but it's not innovative anymore. They're just copying off each other. But dancing will never go away; dance music has always been the most successful music. You think about the history of dance music: you had the Charleston, the boogie-woogie, and the swing. Every time they clean it up and slow it down, like with the Frank Sinatras, then something like rock will come around, and it will

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SEXUALITY, LANGUAGE

Bent off rent

Just Payin' the Rent highlights grim reality.

By Oliver Wang

All Time Music Myth Number One: "I'd rather be broke and have a whole lot of respect."

—O.C.

Dap is all that, but skills don't always pay the bills. While all culture industries (film, sports, TV) promote wealth, the music business has proved to be the most adept at denying it. As Ice Cube laments on "A Bird in the Hand": "Wish I got paid like I was rappin' to the nation / But that's not likely / So here's my application."

It doesn't matter how hard you rock — in the roulette wheel of the labor market, people just try to get in where they fit in. Back in the mid '90s, you could walk into Ned's Books in Berkeley and find various Hieroglyphics members working hag check. E-40 used to operate a hydro-blaster machine at a Vallejo oil refinery. The Coup's Boots and E-Roc were Men in Brown — UPS workers. 2Pac flipped pizzas. And in a sure sign of rap's generation gap, a third of Anticon's twentysomething members, apparently adept at handling the mic *and* your 401(k), work at Charles Schwab.

Cue KRS-One: "It's not about a salary / It's all about reality." Yeah, yeah, but sometimes the reality is all about the salary. While many are proud to claim the Bay Area as their home, just doing so requires a serious earnings upgrade that fewer are able to realize. Gentrification isn't just for rockers anymore; rappers are feeling the pinch, too, as their spaces for performance and residence vanish under the torrent of dot-commie expansion. Redlined neighborhoods like Bayview-Hunters Point and west Oakland are suddenly turning green with gentrified capital, threatening to turn the Bay Area into another Chicago, where ghettos get evicted to the suburbs so all the nouveaux riches can move downtown.

Local hip-hop leaders like Boots, Davey D, and Billy Jam have tried to raise awareness around the quiet but steady exodus of artists from the Bay Area to more affordable cities elsewhere. In his recent Friday Night Vibe column, Davey writes, "It's now gotten to the point that when out of town cats say they'd like to get a taste of the local Hip Hop scene, you have to send them to neighboring cities like Sacramento, Antioch, Stockton or Los Angeles." He's not just being dramatic, either: in just the past two years, important local artists like Peanut Butter Wolf, the Mystik Journeymen, Paul Nice, and the Luniz have all left town or are planning to.

No doubt, times is hard out here, but at least the Bay Area's musicians aren't going out like suckas. On the new *Just Payin' the Rent* — *The Amoeba Music Compilation Vol. 2*, the Crackhead Emcee kicks off the album with "Babylon.Com": "Ain't no parking around my residence / I don't like the candidates running for president / All these dot-coms make me depressed / I've got no comment about Iraq." With other potshots at Ikea, Darva Conger, and Jerry Springer, the Crackhead Emcee gives a humorous voice to the frustrations of many living in the shadow of the dot-commies.

He's joined by 15 other Bay Area rock, ska, electronic and hip-hop artists (plus two invited out-of-towners), several of whom — not surprisingly — make their ends meet by working at Amoeba (one of the better day jobs, if you can get it). This is the music store's second compilation of local talent, and they farm out for strong contributions from people such as DJ Zeph, with his cut 'n' mix sound clash ("Kryhme"); Haoline, with their spiraling, pulsating electro-textures ("the half light of hotel rooms"); and Clever Jeff and Superstar Quammallah, a.k.a. Two Man Team, with their pugilistic rhyme flows and fierce hometown love for north Oakland ("North Pole").

More important than any single song, though, what *Just Payin' the Rent* promotes is a sense of local identity through local music production, shining the light on musicians who live, work, and play among us. So much of how we form neighborhood identities is organized around music — a point appreciated across the world, whether it's bachata in Dominican shantytowns, nong'ak in South Korean villages, or syrup music in the American South. Yet many in the Bay Area, made callous by the dot-com crush, don't seem to understand that a city without musicians living and working in it isn't much of a city — it's just a lifeless commercial park with taller buildings and better lattes.

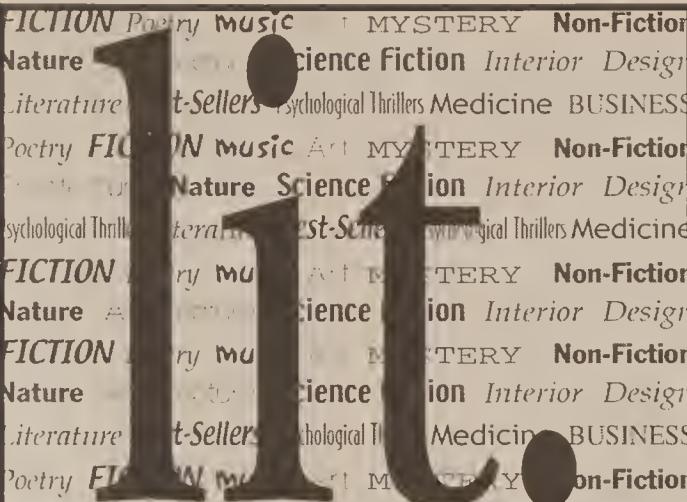
Just Payin' the Rent may not turn the tide back to the days of affordable housing, but it does fill a vital role in reminding all of us of how much talent currently surrounds and enriches our everyday life. Through their presence and performances, these artists don't just build the Bay Area's musical scene, but they help weave the very fabric of what we call our community. We lose them, we lose ourselves. ♦

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a&e **MUSIC**

Nads, Dukes of Hamburg, Loose Lips

Covered Wagon Saloon
Dec. 14

First things first. Shit-faced, 12 a.m. may not be the best way to review a show. This epiphany bubbled up to the surface at roughly 11:40 p.m., when, having endured an unhealthy ration of free booze, mini hamburgers, and some sort of electronic thumping that apparently is able to pass as dance music, we began the hobble across town to the Covered Wagon and some relief from the little slice of L.A. that was Backflip. Not that we weren't grateful for the hours spent there on the *Bay Guardian*'s tab. It's just that by the time the open bar wound down, we had become acutely aware of the need for immediate Rock Action, as only Thursday at the C.W. can supply.

We were there to see the Loose Lips, should-be-legendary merchants of low-brow punk trash, but arrived just in time to catch the last of the Nads. We were still more or less able to make the distinction between good music and the band currently on-stage, but there was a beautiful stupidity cloaking the Nads that you couldn't help appreciating. Like the Supersuckers with most of the passion, some of the talent, and a fraction of the smarts, they were also able to elevate annoying between-song banter to a level not seen since Fat Elvis slumped his way off this mortal coil a quarter century ago. If ever there was a band that could give a shit less, it's the Nads. They could have been one of the all-time greats of the college kegger circuit, if not for those pesky SATs.

It should be noted here that while this column is dedicated specifically to local bands, we must make an exception this time out for the fabulous Dukes of Hamburg, if only because the booze had us seeing double. Two of the Dukes looked remarkably similar to members of the Hi-Fives, while the singer was a ringer for the Bay Area's number-one man of action and ace skin-pounder, Russell Quan. If not

for the bob haircuts and the band's ability to speak authentic German, we'd have thought it was a colossal ruse! Natty in matching tuxedo jackets, the fatherland's finest export since potato mashers wasted no time in launching themselves straight off the stage and into a low-grade orbit.

Admittedly, things begin to get a bit blurry right about then, but from where we were standing (whipping our hair around like extras from *Hullabaloo*), the entire room was caught up in the Burgers-patented Mysterians/Animals/Benny Joy mix. By the time they dished out a nifty cover of the super German-born obscure "Come On and Sing," we realized we weren't fit to lick their Beatle boots. Then they unloaded a paint-peeling version of Little Richard's "Bama Lama Bama Lou," gave one last salute, and left the capacity crowd to towel down.

Then the Lips were up, digging in to make a solid run at reclaiming the punk rock crown all for themselves. Drawing heavily from their terrific monument to mid-'70s street rock, *Talkin' Trash* and peppering the set with new wonderfully derivative crunchers such as "Sweet like Candy," the boys dealt out bruising guitar riffs, "come on" vocalizing, and an attitude that suggested they'll always

be way cooler than you. Guitarist Shane White and his wrecking crew chewed through the rest of the set, scared away a good portion of anyone left, and had no time to pander to the inquiries of drunken fools after they skidded to a stop. So we were left to hold our head, curse the impending daylight, and thank Jesus for low-brow music. It doesn't ask for much, it expects even less in return, and when it's done right like on this night, it's worth more than you can ever afford to give.

At least, that's the way it seemed to me. (John O'Neill)



GUARDIAN PHOTO BY EMILY DRAZEN

Talkin' trash: Loose Lips guitarist Shane White and his wrecking crew chewed through a set at the C.W. Saloon.

High on Fire

The Art of Self Defense (Man's Ruin)

Frank Kozik's local label churned out a bushel of ultraheavy, cheeb-fueled metal albums in 2000, but High on Fire's pummeling debut may be one of the few releases that could possibly unite old-school, beer-bellied heshers with the misled Korn-fed youth of today. Guitarist Matt Pike's latest project takes his music in a faster, angrier direction than that of the lumbering, smoke-hazed epics of his seminal bong-metal band Sleep. "Bagdad" opens with a corrosive guitar tone that will have folks checking their speakers for damage before Des Kensel's ferocious drums kick the song into overdrive.

While the power trio's overall sound genuflects to Sabbath's Church of Heaviness (Tony Iommi's influence hovers over the proceedings like a leather-winged guardian angel), High on Fire refuse to content themselves with formulaic regurgitation. "Blood of Zion" forges and inverts one crushing riff after another, creatively melding the chord science of early-'80s thrash with death metal intensity. Coproducer and engineer Billy Anderson (who has worked with Mr. Bungle and the Melvins) has done a fine job capturing the band's live fury in a studio setting. Pike howls out the ganjaified mythology of his lyrics serviceably enough, but when his band plows into the monolithic gallop of "Fireface," metalheads will be far more interested in hearing what the guitarist has to say with his hands. (Dave Pehling)

Aaron Nudleman

Monster in the Mirror (Amazing Grease)

Those familiar with local troubadour Aaron Nudleman's musical excursions might say that he was best in Mensclub, a power trio that once rocked the Bay like an invasion from the Motor City circa 1971. Or they might argue that his work with the power pop combo Sunless Day is the stuff to dig. But it's Nudleman's solo debut, *Monster in the Mirror*, that truly reflects the remarkable music in his musical mind.

Although the nine-song album is peppered with otherworldly sounds that go from underwater dolphin chirps to fuzzed-out feel-good static, songs like the opening track, "Rainy Day OK," will put the same smile on your face that you may have had the first time you heard the Byrds' "Turn! Turn! Turn!" (updated California folk rock is just one side of his constantly unfolding pop sensibility). Nudleman's kid-with-a-cold inflections dance along with the melodies of his acoustic arpeggios on songs such as "I'd Hate to See" but soulfully sulk in doubled harmonies on cathartic love songs such as "Miss You." If you're in the mood to be moved in many good directions at once, *Monster in the Mirror* would make a good stuffer in the stocking. (Eric Shea)

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LOST WEEKEND VIDEO



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Storm warning

It's beginning to look a lot like 1989. We're about to have a Republican president named George Bush, and much of the populace seems to regard him as blandly affable instead of as the moronic, ruthlessly venal plutocrat he so evidently is. The boom is finished, and a recession is looming like a nasty cocaine hangover. A new era of diminished expectations is dawning.

On the pop front, mainstream music has reached a weirdly familiar nadir, with retrograde gender roles back in force. We've got millennial versions of Tiffany and Debbie Gibson in Britney and Christina. Meanwhile, the lobotomized machismo once celebrated by 2 Live Crew is trumped by Fred Durst's aggro misogyny and the bling bling idiocy peddled so profitably by Cash Money records.

I was 14 in 1989, and I feel for teenage girls growing up in this climate. When riot grrrl exploded in the early '90s, followed by the Lilith Fair's mainstreaming of gynocentric rock, I thought future generations would be spared the casual sexual brutality of my own adolescence. Surely these brave new girls would never have to cower in the backseat of older guys' cars, tearing through town blasting 2 Live Crew: "I'll break you down and dick you long / Bust your pussy then break your backbone!" It's hard for me to remem-

ber how wretched those songs once made me feel. Harder still is the knowledge that nothing's changed.

Back then I took refuge in the Smiths, who transmogrified self-loathing into poetry and created a literate alternative to the romper-stomper yahooism of Reagan and Bush's America. Coupling anguish in luminous pop, Morrissey's empathetic depression saved me from total despair.

If there's a 14-year-old girl today living through similar misery, I hope she discovers the Gentle Waves' new album, *Swansong for You*, a gorgeous gossamer refuge of a record. It's not protest music, and it won't radicalize anyone (for that, we desperately need to hear more from Kathleen Hanna and her ilk). But these 10 lovely songs about smart, sad, shattered girls offer a balm for the rank ugliness that's currently closing in from all directions.

The Gentle Waves is the side project of Belle and Sebastian's Isobel Campbell, and many of her Belle bandmates make appearances on the album. But while Belle lyricist Stuart Murdoch is supremely fey, *Swansong* is more earnest in its enveloping, florid sadness. The words are set against painfully beautiful melodies adorned with filigrees of flute, cello, violin, and harp.

Any girl who ever thought *The Bell Jar* was written just for her will delight in songs like "Solace for Pain," a breathy lullaby about contemplating

by michelle goldberg

suicide. Campbell sings sweetly, "If I were to put the big light out / Surely there would be an end?" And the cheery girl-group chorus on "Sisterwoman" recalls the morbid brightness of Smiths songs like "Girlfriend in a Coma," as Campbell chirps, "Everyday, everyday, everyday is a step to the grave!"

While *Swansong for You* recalls the dandified dolor of '80s British rock, it's also quite contemporary, especially the haunting "Falling from Grace," a song about coldly emotionless sex. From "Sex and the City" to Lil' Kim, current pop culture celebrates heroines who are bawdy and voracious and who can separate fucking from affection as cleanly as boys do. The problem is that in a "show me your tits" culture, beating men at their own game can be a recipe for hollow victory. When Campbell sings, "You make me satisfied / You only want to ride / But that's alright by me / We happen to be free," the tremulous innocence in her voice makes her bravado seem forced. She presents herself as a tough sophisticate, but another theme emerges beneath: the story of a vulnerable girl struggling to adapt to a callous world.

Such heartsick melodrama isn't a substitute for the audacious rage of the riot grrrls. But as things get rancid around us, the Gentle Waves' haven of honesty and aching grace feel like a gift. During times like this, thoughtful girls need a place to escape. ♦

sound effects

Mom's mood

In 1972, after scouring our dresser drawers, plumbing the spaces between the seat cushions of our family car, and running our fingers through the living room carpet, my sister and I pooled our loose change and bought our parents Christmas presents. Pop got an electric razor, and we got my mom an album by Chicago. This was pretty good for an 11-year-old with a bunch of pennies. But I could have done better. Not for my pop — he still needs to shave — but for my mom, who would've liked a recording by Thelonious Monk.

Me and my mom weren't real close. It wasn't a matter of not loving her, just that being a "boy" — at least according to the pathologically old-school mentality that ruled in my house — meant living in a world where the line between the "masculine" and the "feminine" were clearly drawn. We hardly ever talked in my adolescent years. No heart-to-hearts, no sharing of secrets and feelings. Except when she caught me practicing my guitar against my father's wishes; she complimented me on how well I played and kissed me on my cheek. When she died of cancer in 1980, my sense was one of passing rather than loss, since I couldn't miss what I, except for those few moments, never really had.

Recently, though, thanks to relatives on her side of the family, I have been getting a fuller picture of my mother: She had a phenomenal memory, often consuming college textbooks in one night and reciting the information by rote the next morning. She was silly and goofy and had an eccentric streak, which probably raised a few eyebrows in midcentury Goldsboro, N.C. And she loved music — more than I ever knew.

Then I started to wonder just how displaced my mother must have felt — a creative, intellectually inclined black woman in an environment that, while not suppressive of creative thought completely, made a point of rejecting hers. She must have felt like I feel sometimes, out of kilter, alone in a world filled with nonreflective surfaces. That's not surprising, since all of my family tells me that I am a carbon copy of my mother. To paraphrase George Clinton, we are both out to lunch and eat at the same restaurant. I remember her watching Stevie Wonder on "Sesame Street" when I was a kid, bobbing her head, laughing to herself, urging Stevie on under her breath. Kinda like I do now when I hear, say, "Pump Me Up" by Trouble Funk, "Same Song" by the Digital Underground, or "Moanin'" by Bobby Timmons.

And, Monk. Not just any Monk. Monk solo piano, which to me, contains all of the things I remember most

about my mother. Introspection, humor, and barely contained joy. So this Christmas season I'd been wondering what I could give my mom that would make up for all the years of missed opportunities, wonderful conversations that never happened, and jokes we never got to try out on one another. How could I let her know that as a former All-America defensive lineman who likes Erik Satie and Ishmael Reed, I know what it's like to be misunderstood? Not to mention how proud I am that, as someone who makes a living writing about, playing, and listening to music, I am letting the part of her that lives in me live the way she always wanted to.

I got my answer once I heard Monk's version of "Everything Happens to Me," from Columbia's two-disc *Solo Monk* release — the first of the three takes included, which lies somewhere between the slightly mischievous second version and the more assured final take. It's wistful, witty, knowing — perfect, I thought. Almost. See, when I give this song to my mom, it won't be via my CD player. I'll crank up my keyboard and give it my best shot (and maybe even follow it up with an attempt at "I Hadn't Anyone Till You"). Not that my chops are anything to write home about. But I get the sneaking feeling that, after all this time, my mom would love to hear this tune, not from Monk, but from me. ♦

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Chronic™

In the beginning it seemed like a kind of lifestyle. The words were rarely spoken throughout most of the album, but the title alone — *The Chronic* — indicated that the ragga-toned, Crip-flipped raps were being spoken on blunted terms, in the most Gothic and violent of conditions. "Give me some of that ol' gangsta shit," Dr. Dre told us. "You know what I'm sayin'? Some shit I can kick back, smoke a fat-ass joint to."

Across America, millions of people followed his instructions. By the winter of 1993 you could see the black baseball caps with the weed logo in college dorms and urban radio stations, as a generation of Gs — wanna-be and real — mimicked Dre's infamous, dope-lidded album cover.

Although *The Chronic*'s popularity soared, no one questioned its realness. Its songs were sequenced into an hour-long dank-puffing session inspired by the 1992 L.A. uprising and fratricide between Dre's newborn Death Row Records and his former allies at Ruthless Records. Surrounding Dre were several of Long Beach and Compton's finest: RBX, the Lady of Rage, Jewell, Nate Dogg, Kurupt, Dat Nigga Daz, and Snoop Doggy Dogg. Snoop was the most memorable of all, a young G with a lazy Louisiana drawl that worked monosyllabic phrases into hypnotic, menacing sparks.

2001 wasn't so much a comeback, then, as a capitulation. The original was driven by raw, hungry young musicians; the follow-up, much like *Star Wars: Episode I — The Phantom Menace*, was a star-studded affair filled with mercenaries. Kurupt, Nate Dogg, and Snoop — who all launched solo careers after *The Chronic* — reprised their respective roles. Eminem, fresh off his own triple-platinum debut, made two memorable guest appearances. Rap veterans Xzibit, King T, Defari, MC Ren, and Tray-Dee played supporting roles. Even R&B diva Mary J. Blige and comedian Eddie Griffin made cameos.

Thanks to a cavalcade of talent, *2001* ruled radio airwaves with tracks such as "Xxplosive" and "The Next Episode." To be sure, it was a glossy work of rumbling with supple grooves and soft bass notes. Since *The Chronic*, Dre mastered his secondhand Bernie Worrellisms, and *2001* tinkled with synth notes, caressing the ears like a familiar, patient lover.

Gone, however, was the incessant gun talk, the thick SoCal inflections, and the sampled orators from Matthew McDaniel's documentary *Birth of a Nation* 4-29-92 exhorting black folks to "start their own businesses."

With the success of *2001*, Dr. Dre inaugurated a powerful brand name - Chronic™. His use of Chronic™ on Eminem's *Marshall Mathers LP* turned the latter into a pop superstar, and Dre's role as "executive producer" is expected to do the same for two new albums, Xzibit's *Restless*, and Snoop Dogg's *The Last Meal*. Both records are shorn clean of the agitated inner-city blues that fueled *The Chronic*.

Restless stomps with a nonstop array of club joints designed to make heads nod in agreement with authoritative chants and lyrics such as "Some niggas is better left alone / I'll place you underneath the very ground you walking on." Gone are the thought-provoking social analyses that marked his first two albums, *At the Speed of Life*, and *40 Days, 40 Nights*, and hits like "Paparazzi" and "What You See is What You Get." Xzibit's new job under the Chronic™ regime is to "run these fucking streets," "get drunk and fuck for sure," and shake our collective asses as fiercely as he throttles a beat with his gruff vocals.

And what of Snoop Dogg, Dre's most famous protégé? As Snoop's *The Last Meal* reveals, he's a randy old coot "in a three-piece suit / Looking too cute / Mashing, flashing, looking for a prostitute." Just as *The Chronic* bled Funkadelic and Rudy Ray Moore, Snoop reworks classic soul tracks into odes to himself. "S-n-double-oh-p!" a chorus of girls chant in time to the Ohio Players' "I Want to Be Free." No amount of production, however, can mask Snoop's apathetic, bored performance.

"Some of these crowds that Slim draws are as rowdy as Crenshaw when it's packed and full of cars," Dre admired on "Bitch Please II" from Eminem's *Marshall Mathers LP*, giving props to the millions of suburban kids who made Dre's "Up in Smoke" tour a multimillion-dollar success. The CD booklet for Xzibit's *Restless* trumps Dre's observation. Although it features black performers, as well as a pair of big-titted, bikini-clad females, Xzibit's fan base is represented with a single picture of four clean-cut suburban kids, each clad in an Xzibit T-shirt, holding their arms into the "X" sign.

For these gangsta rap fans, the names Dr. Dre and Chronic™ are more than an indicator of superior, street-savvy rap. Like the Cotton Club, the once famous Harlem nightspot, Chronic™ harks back to a sensual utopia where the weed is thick, leafy, and green, the cognac flows freely, and the hos get no love. If *The Chronic* was for tha niggaz, then the Chronic™ is for all niggas and bitches, a rainbow coalition of dogs and freaks. ♦

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Dec. 20
Wednesday

Virtual insanity Italian performance artist Dario D'Ambrosi brings one of his most "amazingly unnerving" performances to the Italian Cultural Institute in San Francisco for one night only. *The Prince of Madness*, a blend of commedia dell'arte and performance art, tells the cruel story of a crippled man (D'Ambrosi) who is in the business of selling off his family members, including a wheel chair-bound dancer and a one-eyed ex-juggler. D'Ambrosi, a player in the Italian avant-garde art scene since the 1970s, is the granddaddy of Pathological Theater and spent six months of self-imposed exile in a mental institution in an attempt to better understand pathology and insanity. He has produced many performances for the bastion of experimental theater, New York's Cafe LaMaMa. Performed in both English and Italian, written and directed by D'Ambrosi, *The Prince of Madness* also features actors Lorenzo Alessandro, Christina Colompa, and Pablo D'Agostino. 8 p.m., Gershwin Theater, Italian Cultural Institute, 2350 Turk, S.F. \$15-\$18. (415) 441-3687.
(Debbie Berne)

8 days a week

Dec. 20-27, 2000

Dec. 21
Thursday

Green miles When I first saw *Bitches Brew* a couple of weeks back at the Tongue and Groove, their trumpet player was out sick. I didn't know who they were, and I remember thinking, "Damn, they sound a lot like Miles Davis's early-'70s band, but, um, without Miles." I later discovered they're a "Miles-inspired" group — is that different from a cover band? I dunno, but I enjoyed them nevertheless. With two percussionists, a drummer, two saxophonists, three guitarists, and (my personal favorite) an electric-piano player, they really know how to pack a stage

and make a dense sound. And they throw in a nice helping of funk every once in a while to add spice between the long, improvised solos. 9 p.m., Last Day Saloon, 406 Clement, S.F. \$5. (415) 387-6343. (Steve Robles)

Light brite Christmas ain't the only gig in town this holiday season. Alongside the enormous lighted tree that adorns Union Square is the 22-foot tall **Bill Graham Menorah**. For 26 years Chabad of San Francisco has lit the menorah in a public celebration each night of Hanukkah, with the purpose of bringing spiritual awareness to the streets and "turning Jews onto their roots." When it began in 1975, the San Francisco menorah was the first out-

door, public candle-lighting celebration outside of Israel; since then, thousands of communities have followed suit, and now massive menorahs grace city squares from Moscow to Peoria. Sun/24 — the official Bill Graham Menorah Day — there will be entertainment all afternoon, including performances by Mozaik, a "psychedelic Jewgrass band," live-instrument hip-hop group Felo-nious, Rokdim Beyachad Dance Troupe, Schlomo Katz, and singer-guitarist Rabbi Asi Spiegel. *Candle lighting tonight and Mon/25-Thurs/28, 5 p.m.; Fri/22, 3 p.m.; Sat/23, 7 p.m.; Sun/24, 4:30 p.m.* **Bill Graham Menorah Day entertainment Sun/24, noon-7 p.m., Union Square, Geary and Powell, S.F. Free.** (415) 386-0998. (Berne)

Fading paradise Gina Arnold can go eat fusion cuisine. Long before the *East Bay Express* columnist announced that "rock was never meant to be in the high-rent district," in a *New York Times* piece on the rehearsal-space crisis in San Francisco, the Popular Noise Foundation was applying for nonprofit status. Assisting the endangered local-music community with grants and with funds for rehearsal space ranks at the top of its mission statement. Its new **'Cover to Cover'** series aims to showcase local talent while it raises money for these programs — cover charge to cover charge. The first in this series of monthly shows — which has local bands paying tribute to Bay Area artists — puts 10 acts such as the Beth Lisick Ordeal, Rumah Sakit, and Orixia onstage to play anything from Chris Isaak to Starship, the band that built this city on rock and roll. 9 p.m., *Bottom of the Hill*, 1233 17th St., S.F. \$10. (415) 948-8534. (Deborah Giattina)

Dec. 22
Friday

Blue(grass) Christmas If there's still a way to salvage a few traditional hearth-and-home values amid the commercialism and political bitterness of the season, MC Laurie Lewis and friends will find a way to do it during the **'Freight Holiday Revue.'** In Berkeley's long-standing bastion of traditional music, singer-fiddler Lewis, her Grammy-nominated duet partner, Tom Rozum, the Street Sounds quintet, and bluegrass quartet the Kathy Kallick Band lift spirits with song. An expansive solstice celebration, the party will include a visit by the "spirits of the season," an exchange of gifts, and a spread of special holiday foods. At a time when popular music rarely builds or nurtures community, this multicultural celebration reaffirms the ties that bind at the grassroots level. 8 p.m., *Freight and Salvage*, 1111 Addison, Berk. \$15.50-\$16.50. (510) 548-1761. (Derk Richardson)



Fired up: Rabbi Yoseph Langer lights the Bill Graham Menorah as part of Chabad of San Francisco's Hanukkah celebration. See Thurs/21.

sfbg.com

more

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Dec. 23

Saturday

Chop shtick If you're tired of being bombarded by the specter of Santa, sleigh rides, and jingle bells at every turn, have a helping of **'Kung Pao Kosher Comedy'**. Now in its eighth year, this fun-filled Jewish laugh-in and Chinese-food extravaganza offers Jews and gentiles a safe haven away from the commercial excesses of Christmas. Hosted by creator Lisa Geduldig, this year's event features Marc Maron, whose credits include the film *Ahoy! Famous* and a solo off-Broadway show, *The Jerusalem Syndrome*; Page Hurwitz, who has shared the stage with the likes of Roseanne and Nell *"Gimme a Break"* Carter; and science- and computer-minded stand-up Brian Malow. The first show, at Herbst Theatre, is straight-up comedy, while hors d'oeuvres, Yiddish-proverb fortune cookies, and soft drinks are added bonuses at the two cocktail shows. A portion of each night's proceeds benefits the San Francisco Jewish Community Center's Montefiore Senior Center and the Lesbian and Gay Senior Services Collaborative. *Comedy only Sat/23, 8 p.m.*

Santa's quiet storm

Brooklyn-born, Canadian-bred singer-songwriter-producer **Brenda Russell** penned some of R&B's most passionate love songs, notably "Piano in the Dark," "Get Here" (later recorded by Oleta Adams), and "If Only for One Night," the latter of which helped propel Luther Vandross to superstardom. On *Paris Rain* (Hidden Beach), her first studio album in seven years, Russell teams up with artists as diverse as Carole King and the Yellowjackets. She appears tonight with headliner Dave Koz, David Benoit, Rick Braun, and Peter White in "A Smooth Jazz Christmas." 7:30 p.m., Masonic Auditorium, 1111 California, S.F. \$32.50-\$45. (415) 392-4400. (Shelah Moody)

Dec. 24

Sunday

Pa-rum-pa-pum-pum

Short (90 minutes) and sweet (gathering toys for the Salvation Army's children's program), the African Roots of Jazz's sixth annual **Youth Arts Benefit Concert** opens with a set by the Oaktown Youth Jazz Orchestra — organized and conducted by educator-



Commedia dell'arte: The Istituto di Cultura presents Dario D'Ambrosi's *The Prince of Madness* at the Gershwin Theater. See Wed/20.

Mo'xquuz, and Jah Love Universal Sounds deliver the latest dancehall riddims, cool rub-a-dub, and lover's rock. You might even hear a reggae version of "O Come All Ye Faithful" somewhere in the mix. 9 p.m., Justice League, 628 Divisadero, S.F. \$10. (415) 284-6331. (Moody)

Krohn's colorful "Rosette" and Jamie Erfurdt's scratchy "Eye." Wear your Santa costume and get two bucks off the admission price. 7:30 and 9:30 p.m., 21 Grand, 21 Grand, Oakl. \$8-\$10. (415) 681-3189. (Eddy)

The Bay Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event; date and time; venue name; street address (listing cross streets only is not sufficient); city; telephone number for media; admission costs; and a brief description of the event. Send information to Listings, 520 Hanupshire, S.F. 94110;

fax to (415) 487-2506 or e-mail to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. We regret we cannot accept listings over the phone.

Dec. 26

Tuesday

Habari ganil!

You've heard of Kwanzaa, but do you know what it means, in a Christmas-is-Jesus's-birthday kind of way? The nonreligious celebration, which runs through Jan. 1, was founded in 1966 as a way to honor the culture, values, and heritage of African Americans. Its name is taken from the Swahili word *kwanza*, which means "first" — the extra "a" was added so the word would have seven letters, reflecting the seven "guiding principles" of Kwanzaa, which include unity, self-determination, creativity, and commerce. Head over to the Bay Area Discovery Museum's free **Third Annual Kwanzaa Celebration** to learn more about this relatively new winter holiday and enjoy performances by African dancers and drummers. Kids can make two of Kwanzaa's key symbols: *Mkeka*, or woven mats, and *Kinara*, or candleholders. 11 a.m.-4 p.m., Bay Area Discovery Museum, Fort Baker, 557 McReynolds (north end of Golden Gate Bridge), Sausalito. Free. (415) 487-4398. (Cheryl Eddy)

Hot spot



The bold and the beautiful: Showtime's *Queer as Folk* — starring, from left, Hal Sparks, Gale Harold, and Randy Harrison — gives a free show at the Castro.



Happy holiday: Kwanzaa revelers celebrate African American culture, values, and heritage.

Herbst Theatre, 401 Van Ness, S.F. \$25. (415) 392-4400; cocktail shows Sun/24-Mon/25, 9:30 p.m., New Asia Restaurant, 772 Pacific, S.F. \$30. (415) 552-3737. (Sabrina Crawford)

Patchwork melody

Bobby McFerrin's Vocestra was a relatively short-lived but glorious moment of innovative a cappella artistry that left a lasting legacy in such important vocal groups as SoVoSo and Linda Tillery's Cultural Heritage Choir. The paths of Tillary, Rhiannon, Joey Blake, and David Worm have entwined through those groups and intersect again in an all-star quartet they call the **We Be 4**. Celebrating the release of *Flight: Rhiannon's Interactive Guide to Vocal Improvisation* (Sounds True), a double-CD course with a 22-page study guide, these four virtuoso vocalists bring an avant-garde improvisational spirit to traditions rooted in spirituals, gospel, doo-wop, and jazz.

They will take the stage with no set list and no prearranged material, and simply let fly. 8 p.m., Freight and Salvage, 1111 Addison, Berk. \$16.50-\$17.50. (510) 548-1761. (Richardson)

mentor Khalil Shaheed — followed by the African Roots of Jazz Youth Drummers, who have been studying the social evolution of jazz under the tutelage of master percussionist E.W. Wainwright. A tireless source of inspiration for curious and aspiring young musicians in the Bay Area, "Baba Wain" will close the show with his African Roots of Jazz ensemble, which features saxophonists Richard Howell and Eric Crystal, pianist Chad Wagner, bassist David Ewell, and possible guest appearances. 2 p.m., Yoshi's, 510 Embarcadero West, Jack London Square, Oakl. \$5-\$10. (510) 238-9200. (Richardson)

Dec. 25

Monday

Rasta holiday Despite three changes in location, **Club Dread** has maintained a loyal and hard-core following since its 1994 inception. Wayne Wonder, Sizzla, Shinehead, and Baby Cham are just a few of the artists who have rocked the mic during impromptu live performances at the club this year. Tonight Club Dread presents an irie Christmas bash as DJs Toks, Polo

Dec. 27

Wednesday

Claus up Wring the last jollies out of Christmas '00 at **"Return of the Night of the Naughty Santas,"** an evening of live music by the jazzy Nik Phelps and Sprocket Ensemble set to short animated and experimental works. Filmmaker Danny Shorago, who moonlights as a singer in two bands, Casino Royale and the Vinyl Porkchops, croons some of his own songs and presents his Sundance- and Cannes-screened film "Marylou." Also on the bill are the animated films "Rocket Romanov," Chris Lanier's tale of an intergalactic lover man, and Heena Baek's "One Who Smiled." Experimental works include Philip

Queer as Folk, the British series no U.S. network dared to touch, has been Yankeeified by Showtime for easier (but still challenging) touchability. Designed to elicit the oooeee! of can-you-show-that-on-televisionness, the U.S. *QAF* too often demonstrates Hollywood's genius at copying something cool almost identically yet still somehow getting it wrong. The original miniseries was dazzlingly clever, stylish, vicious, and irresponsible; this time around, those qualities surface (when they do) mostly as second- or thirdhand, right down to the select look-alike casting. Still, if visibility is always a virtue, *QAF* American style is this year's St. Inyaface. Demonstrating its admirable Christmas spirit of giving rather than asking, San Francisco Lesbian and Gay Festival producer Frameline provides a gratis screening of the new series' first episodes. Trust me: not only will partaking keep your cable bill slender, but the show also unquestionably stands to benefit from being watched with several hundred of your closest friends. Speaking of which, the day's bonus earlier freebie is something rare, if less raw:

Some of My Best Friends Are ..., a 1971 American International Pictures release that was hardly seen then and not at all since. It looks to be *The Boys in the Band* meets *Thank God It's Friday*, an ensemble piece featuring various boylets and girlymen (including Warholite Candy Darling), plus Fannie Flagg and Rue McClanahan as the resident "fag hags," serving up Xmas Eve laughter and tears at their fave NYC queer bar. Ads at the time promised "penetrating insight into a world that actually exists today ... For those who can stand the truth, it is provocative adult entertainment." Saddle up them ponies, Mabel, methinks I hear the four-alarm camp bell tolling. Sat/23, *Some of My Best Friends Are ...* 1:30 and 4 p.m., Queer as Folk 8 p.m., Castro Theatre, 429 Castro, S.F. *Some of My Best Friends Are ...* \$4.50-\$7 (Frameline members \$1 off), Queer as Folk free. (415) 621-6120. (Dennis Harvey)



Family matters: Brother-sister act Take 2 (Matthew Liebowitz and Sarah Hope) perform their holiday cabaret act at Piaf's Fri/22.

attractions

The Christmas Sky See the Star of Bethlehem at the Chabot Space and Science Center's planetarium show, which re-creates the same night sky that appeared over a certain manger two millennia ago. Through Sat/31. Tues-Fri, 2 and 4 p.m. (also Fri, 8:30 p.m.); Sat-Sun, 1, 2, 3, and 4 p.m. (also Sat, 11 a.m., noon, 8:30 p.m.), 10000 Skyline, Oakl. \$12-16.75 (includes admission and planetarium charge). (510) 336-7300, www.chabotspace.org.

Exploratorium Brush up on your grasp of simple machines at "The Physics of Toys," an annual deconstruction-of-toys event, or take a trip back in time with a film presentation of Dylan Thomas's "A Child's Christmas in Wales" and Sheldon Cohen's 1980 animated short "The Sweater." Sat/23; "The Physics of Toys," noon-4 p.m.; "A Child's Christmas in Wales" and "The Sweater," 2 p.m., 3601 Lyon, S.F. \$2.50-9. (415) EXPLORE, www.exploratorium.edu.

Fifth Annual Gingerbread Extravaganza Kids become contractors and engineers with cookies and candies at this delicious building event. Fri/22-Sun/24, 11 a.m.-3 p.m., Bay Area Discovery Museum, Fort Baker, 557 McReynolds, Sausalito. \$14 (includes museum admission and materials). (415) 487-4398, www.baudu.org.

Fourth Annual World's Largest Santa Convention The Westin St. Francis's chichi lobby gets Nick-ified by a display of more than 3,000 Santas collected from around the world, with periodic live holiday music performances adding to the yuletide mood. Through Wed/27, 335 Powell, S.F. Free. (415) 397-7000.

Golden Gate Larkspur Merry Ferry Santa and the Cat in the Hat liven up Saturday rides from Larkspur; weekdays, take the trip for holiday gift ideas and surprises. Wed/20-Fri/22, 9:45 a.m.; Sat/23, 11:45 a.m. \$2.95-5. Call (415) 923-2000 or visit www.goldengate.org for complete schedule and location information.

Kristi Yamaguchi Holiday Ice Rink Tired of working out at the gym? Hustle down to the Embarcadero Center and do a few triple toe loops on the ice rink covering Justin Herman Plaza. Through Jan. 7. Sun-Thurs, 10 a.m.-10 p.m.; Fri-Sat, 10 a.m.-11:30 p.m., 4 Embarcadero Center, S.F. \$3-6 (skate rental \$3). (415) 956-2688.

The Magical Brilliance of Christmas driving tour Get an eyeful of the city's most lavish displays on this tour. Through Sat/23, 5:30 p.m., meet at Villa Florence Hotel, 225 Powell, S.F. \$20-35. (650) 742-9611 (reservations required).

107.7 The Bone's Zoolights The classic rock station brings more than 100,000 lights rigged to look like holiday characters and exotic animals, train rides, and a holiday village to the Oakland Zoo. Through Sat/30, 5:30-9:30 p.m., 9777 Golf Links, Oakl. \$4-6.50. (510) 632-9525.

tree lightings and celebrations

Christmas Dinner at Badrikashrama The Hindu spiritual center hosts a vegetarian feast featuring a concert by veena player Shri Srikanth Chary. Mon/25, 3 p.m., 15602 Maubert, San Leandro. Free. (510) 278-2444.

Tropical Christmas Party 2000 The Franco Brothers and Orquesta Actualidad headline this salsa-, merengue-, and cumbia-flavored holiday fiesta. Sat/23, 8 p.m., Roccapulco, 3140 Mission, S.F. \$15. (415) 648-6611.

music

Carols in the Caves Enjoy the holiday season in cozy hand-dug tunnels as multi-instrumental improviser David Auerbach presents folkloric, audience-participatory musicals. Sat/23, 7 p.m., RMS Carneros Alambic Sills, 1520 Cuttings Wharf, Napa. \$33-55. (925) 866-9559.

A Celtic Christmas Eve Violin, harp, guitar, and accordion combo Golden Boug performs old world carols and solstice songs. Sun/24, 4 p.m., Old First Church, 1751 Sacramento, S.F. \$5-9. (415) 474-1600.

A Chanukkeleer Christmas The Grammy-winning a cappella ensemble performs songs spanning seven centuries of holiday favorites. Sat/23, 8 p.m., St. Ignatius Church, 650 Parker, S.F. \$21-32. (415) 392-4400.

Christmastime in Hicksville Dan Hicks and the Hot Licks rock the holidays. Sat/21, 8 p.m., Great American Music Hall, 859 O'Farrell, S.F. \$17.50. (415) 478-2277.

The Colors of Christmas Slow-jam your way through the holidays with Peabo Bryson, Roberta Flack, Marilyn McCoo, and Bill Medley. Wed/20, 8 p.m., Davies Symphony Hall, 201 Van Ness, S.F. \$15-69. (415) 864-6000.

Fifth Annual Holiday Party The Mother Hips headline the Great American Music Hall's annual party. Bring a book to donate to the Children's Book Project. Fri/22-Sat/23, 9 p.m., 859 O'Farrell, S.F. \$12.50. (415) 478-2277.

Holiday Concerts at the Wells Fargo History Museum The last of these special one-hour lunchtime concerts is Wed/20 with the Golden Gate Boys Choir and Bellringers. Noou, 420 Montgomery, S.F. Free. (415) 396-4165.

Home for the Holidays The San Francisco Gay Men's Chorus performs their traditional Christmas Eve concert of holiday favorites. Sun/24, 5, 7, and 9 p.m., Castro Theatre, 429 Castro, S.F. \$15. (415) 621-6120.

Jazz Up the Holidays at SFMOMA Check out the art and art-related gifts at SFMOMA while enjoying the sounds of the Patrick Greene Trio. Thurs/21, 6-9 p.m., SFMOMA, 151 Third St., S.F. Free with museum admission (\$2.50-\$4.50). (415) 357-4000.

'Messiah' The San Francisco Symphony tips into Handel's classic with guest conductor Paul McCreech. Fri/22-Sat/23, 8 p.m., Davies Symphony Hall, 201 Van Ness, S.F. \$12-79. (415) 864-6000.

'Messiah' at Grace Cathedral The American Bach Soloists are the featured performers at this festive concert. Wed/20, 8 p.m., Grace Cathedral, 1100 California, S.F. \$10-50. (415) 621-7900.

Oakland Interfaith Gospel Ensemble Plan your Christmas Eve around this spirited concert. Sun/24, 7 and 9:30 p.m., Slin's, 333 11th St., S.F. \$15. (415) 255-0333.

Wonderous Sounds of Christmas The San Francisco Saxophone Quartet performs. Sat/23, 2 p.m., Davies Symphony Hall, 201 Van Ness, S.F. \$10-47. (415) 864-6000.

hanukkah and kwanzaa

The Bill Graham Menorah See 8 Days a Week, page 70. Thurs/21 and Mon/25-Thurs/28, 5 p.m.; Fri/22, 3 p.m.; Sat/23, 7 p.m.; Sun/24, noon-7 p.m., Union Square, Powell at Geary, S.F. Free. (415) 362-6355.

Community-Wide Kaaoke Chanukah Dinner Celebration Congregation Sha'ar Zahav hosts a gay-positive family holiday event with dreidel spinning, candle lighting, traditional Jewish food, a puppet show, and kaaoke with a drag king Elvis. Thurs/21, 6 p.m., 290 Dolores, S.F. \$4-\$10. (415) 575-4961.

Fifth Annual Hey Klezmeh! Festival SF Klezmer Experience plus John Kornbluth perform.

Sat/23, 8 p.m., Julia Morgan Center for the Arts, 2640 College, Berk. \$16-\$20. (510) 762-BASS.

The Latke Ball The Cheese Balls provide '70s and '80s tunes at this Hanukkah party sponsored by the Young Adults Division of the Jewish Community Federation. Thurs/21, 8:30 p.m.-2 a.m., Tex 15 Folsom, 1015 Folsom, S.F. \$30. (415) 512-6292.

A Spirited Celebration of Kwanzaa Awele Makeba tells stories and sings songs from African and American folklore to celebrate the first day of Kwanzaa. Tues/26, 1 p.m., Lawrence Hall of Science, Centennial Drive off Grizzly Peak Blvd., UC Berkeley, Berk. \$3-7. (510) 642-5132.

Third Annual Kwanzaa Celebration See 8 Days a Week, page 70. Tues/26, 11 a.m.-4 p.m., Bay Area Discovery Museum, Fort Baker, 557 McReynolds, Sausalito. Free. (415) 487-4398.

nutcrackers and cracked nuts

The Nutcracker The San Francisco Ballet — creator of the first American production of

Nutcracker in 1944 — brings the Mouse King, the Sugar Plum Fairy, and a 28-foot Christmas tree to life. Opens Tues/12, 7:30 p.m. Wed/20-Sat/23 and Tues/26-Sat/30, 7 p.m. (also Wed/20-Sat/23 and Tues/26-Sat/30, 2 p.m.); Tues/24 and Sun/31, 11 a.m. and 4 p.m., War Memorial Opera House, 301 Van Ness, S.F. \$9-120. (415) 865-2000.

The Nutcracker The Oakland Ballet performs this holiday classic at Oakland's Paramount Theatre. Wed/20, Sun/23, 2 p.m.; Thurs/21-Fri/22, 7 p.m.; Sun/24, 11 a.m., 2025 Broadway, Oakl. \$7-31. (510) 452-9288, www.oaklandballet.org.

The Nutcracker Ballet San Jose Silicon Valley performs a "split run" of the ballet adapted from E.T.A. Hoffmann's story. Wed/20-Sat/23 and Tues/26-Thurs/28, 7:30 p.m. (also Fri/22-Sat/23, Wed/27-Thurs/28, 1:30 p.m.); Sun/24, 1:30 p.m., San Jose Center for the Performing Arts, 255 Almaden, San Jose. \$20-65. (408) 288-2800.

The Nutcracker Solano Civic Ballet brings Clara, Drosselmeyer, and the Sugar Plum Fairy to the stage. Thurs/21, 8 p.m.; Fri/22-Sat/23, 2 and 7:30 p.m., Fairfield Center for Creative Arts, 1035 Texas, Fairfield. \$12-18. (707) 428-7714.

theater, comedy, and performance

Beach Blanket Babylon The nation's longest-running musical revue includes a chorus line of tap-dancing Christmas trees and a gigantic yuletide hat. Tues-Thurs, 8 p.m. (no show Tues/26; also Wed/20, Wed/27, 5 p.m.); Fri-Sat, 7 and 10 p.m.; Sun, 3 and 7 p.m. Special New Year's Eve performances, 7 and 10:15 p.m. Through Sun/31. Club Fugazi, 678 Green, S.F. \$25-62. (415) 421-4222.

Black Nativity Joyful gospel voices fill the Lorraine Hansberry Theatre for this performance of Langston Hughes's musical play. Thurs/21-Sat/23, 8 p.m.; Sun/24, 4 p.m., Lorraine Hansberry Theatre, 620 Sutter, S.F. \$22-30. (415) 474-3800.

The Christmas Ballet Michael Smuin choreographs a two-act holiday show with dancers getting their groove on to both classical and rockin' tunes. Wed/20-Fri/22, Wed/27-Fri/29, 8 p.m.; Sat/23-Sun/24, Sat/30, 2 p.m. (also Sat/23, 8 p.m.), Yerba Buena Center for the Arts, 701 Mission, S.F. \$25-40. (415) 978-ARTS.

A Christmas Carol American Conservatory Theater presents their annual production of Laird Williamson and Dennis Powers's interpretation of the Dickens classic. See Stage listings for review. Tues-Sun, 7pm (also Sat-Sun, Thurs/21, Tues/26-Wed/27, 2pm). Through Wed/27, Geary Theater, 415 Geary, S.F. \$11-49. (415) 749-2228.

Christmas on the Mountain Willows Theatre performs Connie Ray's musical sequel to the popular *Smoke on the Mountain*, following the Sanders Family Singers as they celebrate Christmas on the eve of World War II. Wed-Thurs, 7:30 p.m. (also Wed, 3:30 p.m.); Fri-Sat, 8 p.m. (also Sat, 2 p.m.); Sun, 2 p.m. (no show Tues/24). Through Sun/31. Willows Theatre, 1975 Diamond, Concord. \$20-30. (925) 798-1300.

Eighth Annual Evening of Kung Pao Kosher Comedy See 8 Days a Week, page 70. Sat/23, 8 p.m., Herbst Theatre, 401 Van Ness, S.F. \$25. Sun/24-Mon/25, 9:30 p.m. (\$30, includes hors d'oeuvres); Mon/25, 6 p.m. (\$45, includes dinner), New Asia Restaurant, 772 Pacific, S.F. (415) 552-3737.

Holiday Huzzah! Bay Area Theatres performs a holiday-themed improv show. Thurs/21, 8 p.m., Bayfront Theatre, Fort Mason Center, Marina at Laguna, S.F. \$7. (415) 474-8935.

A Karen Carpenter Christmas Karen (eerily impersonated by Katie Gethorn) learns about the spirit of Christmas in the 7th annual production of this only-in-San Francisco holiday classic. Wed/20-Sat/23 and Tues/26-Fri/29, 8 p.m., the Marsh, 1062 Valencia, S.F. \$17. (415) 826-5750.

Tetrasomia: Circus of the Elements The San Francisco School of Theater Arts presents the New Pickle Circus's international cast of acrobats, clowns, aerialists, jugglers, and contortionists, celebrating the holidays as only circus performers can. The opening night show features a pre-performance gala benefit (6 p.m.) for the school's community services program. Opens Wed/20, 7:30 p.m. Runs daily, 7:30 p.m., through Sat/30 (no show Sun/24-Mon/25, also Sat/23, Tues/26-Wed/27, Fri/29-Sun/31 and Jan. 1, 2 p.m.).

Cowell Theater, Fort Mason Center, Marina at Laguna, S.F. \$10-65.

Whiskers! The Galatean Players play magical toys and other characters in this performance of Caroline Altman's adaptation of *The Velveteen Rabbit*. Wed/20-Fri/22, 9:15 and 11:15 a.m. (also Wed/20-Fri/22, 2:15 p.m.; Wed/20-Thurs/21, 7:15 p.m.); Sat/23, 2:15, 4:15, 7:15 p.m.; Dean Lesher Regional Center for the Arts, 1601 Civic, Walnut Creek. \$7-12. (925) 943-SHOW.

A Wonderful Life Brother-sister act Sarah Hope and Matthew Liebowitz — together they're known as Take 2 — deliver a new twist on holiday entertainment with classic and humorous cabaret and musical theater tunes. Fri/22, 9:30 p.m., Piaf's, 1686 Market, S.F. \$10-15. (415) 864-3700.

The Wrapping Paper Caper: A Tale of Holiday Mischief Puppet master Liebe Wetzel and her Lunatique Fantastique troupe present an all-ages detective tale acted out by puppets made from household objects. See Stage Listings for review. Daily, Wed/20-Sat/30, 1:30 p.m. (no shows Sun/24-Mon/25), Il Teatro 450, 449 Powell, S.F. \$10-12. (415) 433-1172.

arts and crafts

Affordable Art Give your loved ones art without obliterating your savings at this sale, which features original works (all priced under \$200) by local artists. Through Jan. 28 (gallery hours Sun, Tues-Thurs, noon-9 p.m.; Fri-Sat, noon-midnight). CityArt Cooperative Gallery, 828 Valencia, S.F. Free. (415) 970-9900.

Berkeley Farmers' Market Holiday Crafts Fair At this benefit for the Ecology Center, local craftspeople offer a variety of items. There's also live music, magic shows, and organic fruits and veggies. Sat/23, 10 a.m.-4 p.m., Civic Center Park, Center and MLK Jr. Way, Berk. Free. (510) 548-3333.

Christmas Ornament Show and Sale The Velvet Da Vinci Gallery hosts a sale of unique ornaments created by gallery artists. Through Sat/30, Mon-Sat, noon-6 p.m.; Sun, noon-5 p.m., 508 Hayes, S.F. (415) 626-7478.

Gift Rag Creative Growth's annual holiday exhibition and sale celebrates art made by adults with disabilities. Gallery hours: Mon-Fri, noon-5:30 p.m.; Sat/23, 10 a.m.-4 p.m. Exhibit through Jan. 5. 355 24th St., Oakl. Free. (510) 836-2340.

Holiday Drop-in Crafts Kids 8 and up can make a different craft every day. Wed/20, Sat/23, 10 a.m.-5:30 p.m.; Fri/22, noon-5:30 p.m., Public Library, Temescal Branch, 5205 Telegraph, Oakl. Free. (510) 597-5049.

Museum of Craft and Folk Arts Holiday Gift Shop Crafts by local and international artists, including exotic holiday ornaments, dolls, unusual toys, ceramics, books, fabrics from India, and a selection of jewelry from around the world. Through Sun/24. Sun-Mon, 11 a.m.-5 p.m.; Tues-Fri, 11 a.m.-6 p.m.; Sat, 10 a.m.-6 p.m., Museum of Craft and Folk Arts, Fort Mason Center, Building A, Buchanan and Maroma, S.F. Free. (415) 775-0991.

National Institute of Art and Disabilities Annual Holiday Sale The artists split the profits with NIAD's art program fund for people with developmental disabilities at this sale of ceramics, textiles, paintings, prints, and other works. Through Jan. 12. Gallery hours: Mon-Fri, 10 a.m.-3 p.m. and by appointment, 551 23rd St., Richmond. Free. (510) 620-0290.

Potters' Studio Holiday Sale Hot pit-fired works, including vases, fountains, vessels, and more, make this sale unique. Through Sat/23, 10 a.m.-6 p.m., 637 Cedar, Berk. Free. (415) 528-3286.

Purple Crayon's Holiday Camp Drop off the kids for arts-and-crafts fun while you get your last-minute shopping done. Wed/20-Fri/22, 10 a.m.-12:30 p.m., Purple Crayon, 301 Cornwall, S.F. \$50 (day), \$200 (week). (415) 831-0693.

Ruby's Clay Studio and Gallery Studio ceramists present their holiday show. Through Sun/31. Gallery hours: Sun-Sat, 9 a.m.-7 p.m., 552A Not, S.F. Free. (415) 558-9819.

Third Annual Holiday Show Emerging Bay Area artists are highlighted at this show, which offers works priced around \$500. Through Sat/23. Gallery hours: Mon-Sat, 6 p.m.; Sun, noon-5 p.m., Hang, 556 Sutter, S.F. Free. (415) 434-4264.

'Tis the Reason More than 30 artists exhibit their works for the holidays. Through Wed/20-Mon-Sat, 11 a.m.-5:30 p.m., Michael Martin Gallery, 251 Post, S.F. Free. (415) 217-0070. ♦

STORYVILLE

WED HOUSEWORKS

12/20 DANCE AND GET SPUN BY THE BEST HOUSE DIS IN TOWN - HOSTED BY DAVID WALKER
OPEN 9PM; \$3/10PM

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12/21 A BLEND OF HOT LATIN AND DANCEHALL - LATIN AND REGGAE UNITE ONCE AGAIN - DANCE OPEN 9PM; \$5-8/10PM

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12/22 WITH THE HIP HOP ALLSTARS
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SAT OPEN FOR DINNER AND COCKTAILS W/
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MOTHER HIPS

12/22 JACKPOT
PLUS THE GENTLEKIN
12/23 FOREVER GOLDGRUSH
PLUS DANA JENSEN

TWO NIGHTS - WED 12/27 & THUR 12/28
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Tribute to DAVID NADEL
Open mike & potluck

THURS 12/21 10 PM \$5
DEAD DJ NITE

WORLD
FRI 12/22 9:30 PM \$10
TRANCE MISSION

w/New Life Band
from Tanzania

REGGAE/SKA/DANCEHALL
SAT 12/23 9 PM \$10
WARSAW

George & the Wonders
KGB

SUN 12/24 9 PM \$10
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ANDREW EPSTEIN
TRIO
\$3

THURS 12/21
POST JUNK TRIO
\$5

FRI 12/22
HOWARD WILEY
\$7

SAT 12/23
BROWN FELLINIS
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SUN 12/24
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Wed 12/20

Bliss Hounds
w/ Justin Dillon Combo

Thurs 12/21

Free Energy
w/ Jimmy O

Fri 12/22

About Face
w/ Molasses

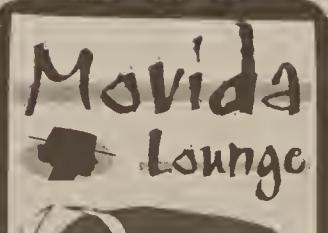
Sat 12/23

Closed

Tues 26

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W/ Roberta Donnay

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music.
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Thu: crispy beats & breaks.
raw funk & soul. dj Sloppy J.

Fri: hip hop, funk, and reggay.
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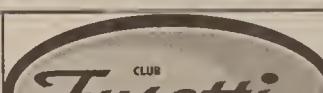
Sat: good groove and electronica.
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Salsa Lessons with SHIRLEY from 8 to 9pm

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DJ J. LYONS
DANCE DISCO, 70s, 80s

SATURDAY
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WED 12/27 THE PALADINS AND JINX
JONES AND THE KING TONES

THURS 12/28 AZABACHE

FRI 12/29 SAY WHAT?

SAT 12/30 SOULFUL STRUT W/ DJS

VINNIE ESPARZA & COLDMYNE

SUN 12/31 NEW YEAR'S EVE!
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20TH CONGRESS

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music

Music listings are compiled by Mosi Reeves. Music intern is Sabrina Crawford. As club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See 8 Days a Week for information on how to submit an item to listings.

wednesday 20

Rock/blues/hip-hop

Blue Reptiles *Blue Lamp*. 9:30pm.
 Rip Carson Gang *Elbo Room*. 10pm, \$6.
 Chub, Tang!, Gimbo *Bottom of the Hill*.
 9pm, \$7.
 Daiseyhead, Action Palace, Woolies Hotel
Utah. 8:30pm.
 Jimmy Derwane and London Phillips *Cosmopolitan Cafe*, 121 Spear; 543-4001. 8pm.
 Dr. John Yoshi's. 8 and 10pm, \$24.
 Steve Freud Saloon. 9:30pm.
 Netzwerk: Electric *Boom Boom Room*.
 9:15pm, \$4.
 Open mic *Ireland's* 32. 9pm.
 Pure Ecstasy *Top of the Mark*. 8:30pm, \$6.
 Saint of Killers, Shadow Circus Creature
 Feature, Bob Marsh *Kimo's*. 9:30pm.
 Viv, Holcombe Walter Band *Last Day Saloon*. 9pm, \$5.
 Jessica Will and Andre Bush *Paradise Lounge*. 8:30pm.

Bay Area

Shelly Doty X-tet *Fourth Street Tavern*.
 9:30pm.
 Rick Hatfield *No Name Bar*, 757 Bridgewater,
Sausalito; (415) 332-1392. 8:30pm.
 Ralph Woodson Trio, *Snakes in Eden Blake's*. 9:30pm, \$3.

Jazz/new music

Arianna *Piaf's*. 9pm, \$10.
 Arianna *Meteoron*, 101 Fourth St; 369-6000.
 12:30 and 2:30pm.
 Don Asher and Eddie Duran *Moose's*. 8pm.
 Ned Boyton Combo *Enrico's*. 7pm.
 Bob Dalpe and the Compass Rose Trio
Westin St. Francis Hotel, 335 Powell; 397-
 2000. 5pm. Also Thurs/21, Mon/25-Tues/26.
 Kevin Gibbs *One Market Restaurant*. 7pm.
 Lee Press-Dn and the Nails *Cafe Cocomo*.
 9:30pm.
 Mike Lipskin and D'Lilah Montroe *House of Shields*. 5:30pm.
 Jason Myers Trio *Houston's*, 1800 Montgomery; 392-9280. 6pm. Also Thurs/21, Tues/26.
 Open mic *Bistro E Europe*, 4901 Mission; 469-5637. 7pm. Also Tues/26.
 Al Pacheco Jazz Band *Skip's Tavern*. 8pm.
 Zeena Quinn *Hyatt Regency, Atrium Bar*, 5
Embarcadero Center; 788-1234. 5pm.
 Wavelord *Brmo's*. 9 and 11pm.
 We Three *John's Grill*, 63 Ellis; 986-0069.
 6:30pm. Also Thurs/21-Tues/26.
 Wesla Whitfield *Plush Room*. 8pm. \$20.
 Also Thurs/21, Sun/24

Bay Area

Boplicity *Cato's Ale House*. 6pm.
 Rhythm Section *19 Broadway*. 9:30pm.
 Bob Schoen Jazz Quartet *Anna's*, 1801 University, Berk; (510) 849-2662. 8pm.
 Chris Shot Group *Jupiter*. 8pm.

Folk/world/country

Acoustic open mic *Lost and Found Saloon*.
 9pm.
 Caliente Pier 23. 9:30pm.
 Carlos Oliveira's *Brasil Nordeste Butterfly*,
 1710 Mission; 864-5575. 10pm.
 Bay Area
 'Ceili' *Starry Plough*. 8pm. With Brian The-
 rial and friends.
 Andrew Kerr, Sam Shaber, Christie Mc-
 Carthy *Freight and Salvage*. 8pm, \$13.50-
 14.50.
 Whiskey Brothers *Albatross*, 1822 San
 Pablo, Berk; (510) THE BIRD. 9pm.
 Earl White, *Bluegrass Intentions* *Ashkenaz*.
 8pm, \$10.

Red Wine holiday bash

Thurs/21, *Justice League*

God bless the homeboys. The S.F. homeboys, that is. The ones who ride the back of the bus, scrawling away with extra-wide felt-tip markers, and fly down the streets on skateboards, harassing cuties along the way. Tonight come see what happens to the Dickies-clad Fiscans when they hit adulthood, at DJ-graffiti artist Galileo High grad Toph One's 30th-birthday bash and ninth annual Red Wine holiday bootyfest. Come down and party with Toph, producer of old-school house and hip-hop parties like the Funkside, Pepper, and Abstract Science, as he downs some 40s to the hip-hop beats of native city kids DJ Quest and Live Human, Tommy Guerrero and Gadget of Jet Black Crayon, and DJ Wisdom. 9 p.m., 628 Divisadero, S.F. \$10. (415) 332-5800, ext. 211. (Amanda Nowinski)

Critic's choice: music



PHOTO OF GADGET (LEFT) AND TOMMY GUERRERO

9pm, \$3. DJs Michael Liu and Joseph Lee spin techno and trance.

Qool 111 *Mina St*. 9-9pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and guests.

Red Wine Social *Dalva*, 3121 16th St; 332-
 5800, ext 211. 10pm-2am. With Toph One.

Séance *Backflip*. 9pm-2am, \$5. With Afro-
 Mystic.

Sophistifunk *Storyville*. 10pm-2am. With
 Rueben, Khaled, and guests.

Sound Invasion *Boomerang*. 8pm, \$5. Hip-
 hop, R&B, and reggae with the Almighty DJs.

Strikeout *Presidio Bowl*, *Montgomery at Moraga*; 979-9677. 6pm-midnight, \$10. With Fully Loaded.

Therapy *Bohemia*, 1624 California; 474-6968.
 10pm. DJs Reda, Maurice, and Efrem spin deep house.

Wasabi *Glas Kat*. 10pm-2am. House and urban grooves with rotating residents.

Bay Area

Club Venue *Bluesville*. 10pm-2am. With DJ Lash.

Club Fusetti 10pm. Salsa and merengue with Pete Solis.

Soulvation *Ruby Room*, 132 14th St, Oak;
 (510) 444-7224. 10pm-2am.

Classical

Robert Schwartz *St. Patrick's Church*, 756 Mission; 777-3211. 12:30pm. The pianist performs Rachmaninoff's *Etudes-Tableaux*, Op. 33 and 39.

thursday 21

Rock/blues/hip-hop

Bay Boogie *Tongue and Groove*. 10pm, \$10.
 'Cover to Cover' benefit *Bottom of the Hill*.

9pm, \$10. See 8 Days a Week, page 70.

Bleak Track, *Heart of Snow*, *Moth Man* *Kimo's*.

9:30pm, \$5.

Brenda Boykin and Home Cookin' *Boom Boom Room*. 9:15pm, \$4.

Coup *Slim's*. 9pm, \$10-12.

Wendy Dewitt and Applejack *Cosmopolitan Cafe*, 121 Spear; 543-4001. 8pm.

Dr. John Yoshi's. 8 and 10pm, \$24.

David Gans and friends *Paradise Lounge*. 6pm.

Continued on page 81

Reveillon 2001 Celebration

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www.centro-brasileiro.com

or Paulo Travel 415.863.2556
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NEW YEAR'S EVE
 SUNDAY, DECEMBER 31ST 2000
 HYATT FISHERMAN'S WHARF, SAN FRANCISCO

Concert Update

sfbg.com

coming up

STEVE KIMOCK BAND 12/27-28 Great American Music Hall	*VAN MORRISON 1/3/01 The Warfield	*THE JAYHAWKS NEKO CASE & HER BOYFRIENDS 1/19/01 The Fillmore
BERLIN ELECTRIC PEACH 12/29 Slim's	LUCE 1/03/01 Bottom of the Hill	THE ORIGINAL COMETS BIG SANDY & HIS FLY-RITE BOYS THE STILLMEN 1/19/01 Bimbo's
THE RADIATORS 12/30-31 Great American Music Hall	DEKE DICKERSON & THE ECCO FONICS RED MEAT THE BLAZERS 1/5/01 Great American Music Hall	IAN MOORE 1/20/01 Bottom of the Hill
THE AISLERS SET THE MATES OF STATE THE FAIRWAYS 12/30 Cafe Du Nord	PRIDE & JOY 1/5/01 Bimbo's	*WESTERN THE DAMSEL THE SMART SET 1/24/01 Cafe Du Nord
NEW YEAR'S EVE AT BIMBO'S CASINO ROYALE THE JIMMY BOND ORCHESTRA DJ CALIFORNIA KID 12/31 Bimbo's	ROY ROGERS 1/6/01 Great American Music Hall	BLACK HEART PROCESSION 1/27/01 Great American Music Hall
DAVE WAKELING 12/31 Phoenix Hotel	*COWBOY MOUTH THE YOUNG DUBLINERS 1/12/01 The Fillmore	BEAU SOLEIL AVEC MICHAEL DOUCET 2/1/01 Great American Music Hall
MELVINS FANTOMAS GIG BAND KID 606 LUCKY STARS 12/31 Slim's	DIXIE DREGS STEVE MORSE BAND WILLY PORTER 1/16/01 Slim's	RICHARD ASHCROFT 2/5/01 Bimbo's
*GALACTIC OZOMATLI 12/31 The Warfield	I AM SPOONBENDER 1/19/01 Great American Music Hall	DEEP BANANA BLACKOUT THE MOTET 2/15/01 Great American Music Hall
MOVER PETROL 12/31 Cafe Du Nord	*WILLIE NELSON 2/21/01 2/22/01 The Fillmore	'Ceili' <i>Starry Plough</i> . 8pm. With Brian The- rill and friends.
ISSAC DELGADO 1/20/01 Slim's	the buzz *THE LOUDMOUTHS 1/4/01 The Covered Wagon Saloon	Andrew Kerr, Sam Shaber, Christie Mc- Carthy <i>Freight and Salvage</i> . 8pm, \$13.50- 14.50.

tickets.com 415-478-2277
 *indicates tickets for this show are not available through TICKETS.COM

Tickets for these events and more available at all
 tickets.com Centers including The Wharehouse, Tu-
 Musica and Tower Records or by calling
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All dates, acts, and ticket prices are subject to change without notice. A service charge is added to each ticket price. Visa, MC accepted. Disabled seating available at all ticket centers.

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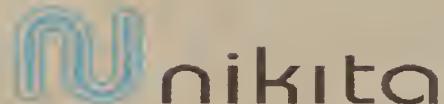
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free with a can of food all night long.
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Jonathan Ojeda and more tba...

FRIDAY DECEMBER 29TH

Gyrate (live pa) Kimball Collins
Jerry Bonham Gianni and more dj's tba...



SATURDAY DECEMBER 23RD

Dave Aude (Moonshine) Miguel Migs (Naked music) and DiDje Kelli

SATURDAY DECEMBER 29TH

Behrourz • Julius Papp • Franky Boissy



SUNDAY DECEMBER 24TH

Spundae Christmas party

SUNDAY DECEMBER 31ST

Birth of a New Year

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 Expansion Bar 2124 Market; (415) 863-4041.
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Plough and Stars 116 Clement; (415) 751-1122.

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canned food to the concert. There will be collection baskets at the entrances.

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Thursday 21

From page 74

Albert 'King' Giles Skip's Tavern, 7pm.
Dan Hicks and the Hot Licks Great American Music Hall, 8pm, \$17.50.
Jesus Christ Superstar Paradise Lounge, 8:30pm. With Pedalsped in the upstairs lounge.
Ledisi Cafe du Nord, 10pm, \$6. With DJ IJ.
Cathy Lemons Saloon, 9:30pm.
Shut-Ins Ireland's 32, 9pm.

Bay Area

Cat 19 Broadway, 9:30pm.
Chrome Johnson Fourth Street Tavern, 9:30pm.
Lemon Lime Lights, Brian Kenney Fresno Starry Plough, 9:15pm, \$4.
Country Pete McGill and His Cottonfield Blues Band 10739 MacArthur, Oakland; (510) 553-9892, 9pm.
Jackie Payne Bluesville, 9pm.

Jazz/new music

Bitches Brew Last Day Saloon, 9pm, \$5. See 8 Days a Week, page 70.
Blue and Tan Butterfly, 10pm.
Blue Room Boys Top of the Mark, 8:30pm, \$6.
Scott Foster Trio San Francisco Brewing Company, 155 Columbus; 434-3344, 9pm.
Dick Fregulia-Vince Gomez Trio Cobalt Tavern, 7pm.
Shan Kenner Trio Enrico's, 7pm.
Mike Lipskin and Waldo Carter Moose's, 8pm.
Kim Nalley Bruno's, 9pm.
Larry O'Lena Pinto Bar, 1092 Post; 771-2022, 8:30pm. Also Fri/22-Sun/24.
Billy Philadelphia One Market Restaurant, 7pm. Also Fri/22-Sat/23.
Playtonics Cafe Claude, 7pm.
Vince Robinson Collective Glas Kat, 6pm.
Starlight Orchestra Starlight Room, 8pm. Also Sat/23-Sun/24. With Daline Jones and Kent Strand.

Bay Area

Jazz Singers' Collective, Mark Little Anna's, 1801 University, Berk; (510) 849-2662, 8pm.
Joshi Marshall Project Jupiter, 8pm.

Folk/world/country

Acoustic open mic Sacred Grounds Cafe, 2095 Hayes; 387-3859, 7:30pm. With Todd Tholke and guests.
Dark Hollow Band Atlas Cafe, 8pm.
International gypsy jazz open mic Bistro E Europe, 4901 Mission; 469-5637, 7pm.
Ben Krames Quartet Eastside West, 8pm.
Mazacote Elbo Room, 10pm, \$7.
Tipsy House Plough and Stars, 7pm.

Bay Area

Box Set Freight and Salvage, 8pm, \$14.50-15.50.
Keni 'El Lebrijano' Albatross, 1822 San Pablo, Berk; (510) THE BIRD, 9pm.
Alice Littletree La Peña Cultural Center, 8pm, \$7.

Dance clubs

Arabian Nights El Rio, 9pm. With Debka.
Circuit Breaker Fuse, 493 Broadway; 788-2706, 9pm-1:30am. With Centipede, Joe Rice, and Oze.
DiscoKitty Polly Esther's, 9pm. '70s and '80s with DJ Chill.
Dubphonik Justice League, 9pm, \$15. With Shinehead, Rocker T, Jahyzer, and Coop D'ville.
Eden AsiaSF, 10pm. House, disco, and hip-hop with rotating residents.
Electrofreq 354 11th St; 863-5964, 7pm.
Elementary Movida Lounge, 200 Fillmore; 934-8637, 9pm. With DJ Sloppy J spinning jazz, funk, and Latin.
Faith City Nights, 9:30pm, \$12. With residents Blackstone, Ruben Mancias, Jay-R, and Twist.
Free Liquid, 2925 16th St; 790-6594, 10pm-2am. With DJ Dimitri and guests.
Fudge Sacrifice, 10pm-2am, \$3. JB spins hip-hop.
Full Circle Club 238, 238 Columbus; 339-7899, 10pm-5am. With residents Norm Stradley and Ben Doren.

Continued on page 82

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Thursday 21

From page 81

Gravity Backflip, 10pm, \$5. DJs Reda and Ahmira spin deep grooves and house. **Grin Blind Tiger**, 787 Broadway, 788-4020. 10pm-2am, \$7. House, breaks, and techno with Tektrix, Fabuliz, and Jon-C and Josh Demon.

Groove Manhattan Lounge, 699 Market, 399-8305. 10:30pm-2am. House music with

resident Gourachandra and guests. **Instrumental Sound Factory**, 10pm, \$5-10. With Mr. E. and DJ Qwest. **Kit Kat Endup**, 10pm-4am, \$10. **1984 Cat Club**, 9pm, '80s music. **Noor: The Light Sno-Drift**, 10pm-3am, \$10. World and electronic music with Cheb I Sabbah and DJ Sep. **Oscillations An Sibin**, 1176 Sutter, 929-1992. 9:30pm-2am. House music with DJ Sulli. **Popscene** 330 Ritch, 10pm-3am, \$5. Britpop,

indie, mod, new wave, electronic, and '60s soul with Aaron and Jeremy. **Red Wine holiday bash Justice League**, 9pm, \$10. See Critic's Choice. **Reform Skool Stnd.** 10pm, \$5. Go-go boys, house, and urban beats with DJ Jeff Chandler and guests. **Rush Bas**, 383 Bay, 441-3885. 9pm-2am, \$10. Jungle music with John B, Presha, and Stompa. **Soulness Hush Hush Lounge**, 496 14th St;

241-9944. 9:30pm-2am, \$3. DJ Goldmyne and English Steve spin vintage soul and R&B. **Str8 Up & Down Club**, 10pm-2am, \$10. With Ben Doren and Julius Melendez. **Sure Shot Top**, 10pm-2am, \$5. Garage, house, and breaks with residents Travis, Ben Cook, and Chris Orr. **Uncommon Drigins Hotel Utah**, 9pm. With Zezer, Charlie Bucket, Just One, Pres, and Paradox.

What Da Funk Nickie's BBQ, 9pm-2am. DJ Motion Potion spins old-school funk and rare grooves.

Bay Area

Beatdown Blake's, 9:30pm, \$5. With DJs Delon, Add One, and Yamu spinning dance music.

Dedicated Followers of Fashion Ruby Room, 132 14th St, Oakland; (510) 444-7224. 10pm-2am. Pop music.

Grateful Dead DJ Nite Ashkenaz, 10pm-2am, \$5. With Digital Dave.

Psycho-Synthesis Lost City 23 Club, 23 Vistacion, Brisbane; (415) 467-7717. 9pm-2am. Industrial, techno, and trance.

Reggae Lounge Oti Broadway, 334 Broadway, Jack London Sq, Oakland; (510) 663-8189. 9pm-2am, \$6. With Peja Peja, Polo Mo'xquuz, and Ashanti Hi Fi.

So Many Styles Eli's Mile High Club, 8pm. Funk, soul, and R&B with Styles and Kendread.

friday 22

Rock/blues/hip-hop

Billy Blues and the Goat Hill Gun Slingers Skip's Tavern, 9:30pm. Through Sat/23.

Clutch, DJ F Pier 23, 7pm.

Dr. John Yoshi's, 8 and 10pm, \$28.

Eva Jay Fortune Paradise Lounge, 6pm.

Steve Freund Band Cosmopolitan Cafe, 121 Spear; 543-4001, 8pm.

Jesus Christ Superstar Paradise Lounge, 8:30pm. With Chris Clous in the upstairs lounge.

K-Ci and JoJo, Proyle Warfield, 8pm, \$28.50-35.

Mad Hannans Ireland's 32, 9pm.

Mother Hips Great American Music Hall, 9pm, \$12.50. Through Sat/23.

Johnny Nitro Saloon, 9:30pm.

One Man Army, Youth Brigade, Bodies, Richmond Sluts Slim's, 8pm, \$8-10.

Tony Perez and Second Hand Smoke Saloon, 4pm.

Silk worm, Kinski, Dealership Bottom of the Hill, 10pm, \$8.

Slip, Scott Amendola Band Last Day Saloon, 9pm, \$12.

Third Street Blues Band Blue Lamp, 9:30pm.

Dory Tourette and the Skirheads, Ding Dang Covered Wagon Saloon, 6pm, \$3.

Zonk, Paradigm Hotel Utah, 9pm.

Zydeco Flames Boon Boom Room, 9:15pm, \$7.

Bay Area

Bolden and Birdlegg Eli's Mile High Club, 8pm.

Buffalo Roam, Vince Charming Starry Plough, 9:45pm, \$5.

Chrome Johnson 19 Broadway, 9:30pm.

Larry James, Sonata Pi Bluesville, 5:30pm.

Most Chill Slack Mob, Psychokinetics Blake's, 9:30pm, \$7.

Tanya Scarlett Band Baltic, 9:15pm.

Swing Shift Ivy Room, 10pm, \$5.

Third Eye Movement, Jahi, Luminous Flux 1515 Webster, Oakland; (510) 238-8080, ext 310, 8pm.

Winners Fourth Street Tavern, 9:30pm.

Jazz/new music

Will Bernard Bruno's, 9 and 11pm.

Black Market Jazz Orchestra Top of the Mark, 9pm, \$10. Also Sat/23.

Dick Conte Trio Cobalt Tavern, 7pm.

Bob Dalpe and the Compass Rose Quartet Westin St. Francis Hotel, 335 Powell; 397-7000, 5:30pm.

Groove City Band Cafe Claude, 7:30pm.

Chris Huson Moose's, 8pm.

Neurohumors Circadia, 8pm, \$3.

Nick Rossi Cafe du Nord, 10pm, \$6.

Mal Sharpe and Big Money in Jazz Enrico's, 8:30pm.

Wesla Whitfield Plush Room, 8pm, \$25. Also Sat/23.

Bay Area

Hideo Date, Anna and Frederico Cervantes Anna's, 1801 University, Berk; (510) 849-2662, 8pm.

Gavin Distasi Trio Jupiter, 8pm.

Continued on page 84

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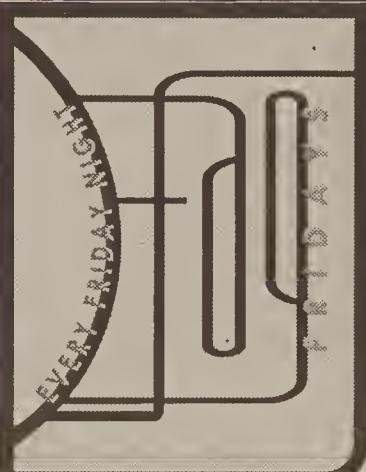
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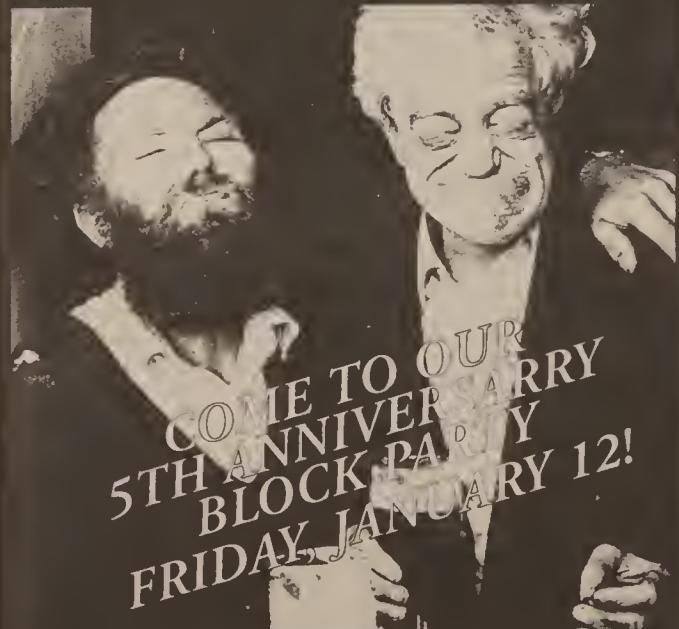


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music calendar

Friday 22

From page 82

Folk/world/country

Gregory James 26 Mix. 5pm.
Josh Jones Quartet Eastside West. 9pm.
RAD Butterfly. 10pm. With Ann Dimalanta.
Steam Packet Plough and Stars. 7pm.
Vinyl Elbo Room. 10pm, \$7.

Bay Area

'Freight Holiday Revue' Freight and Salvage.
8pm, \$15.50-16.50. See 8 Days a Week, page
70.

Trance Mission Ashkenaz. 9:30pm, \$10.
Lydia Zapana, Rafael Manriquez La Pena
Cultural Center. 8pm, \$10.

Dance clubs

Activate Manhattan Lounge, 699 Market;
552-1346, 5-10pm. Kylen, Brian Cox and
Chameleon spin techno.

Assimilate 2000 Cat Club. 9:30pm-3am.

Backflip 10pm-2am, \$5. House music.

Benefit for Ronald McDonald House Kimo's.
9:30pm. With various DJs.

Candy Sacrifice. 10pm-2am, \$5. Hip-hop,
rock, and new wave with Spin and Grand T.
Club Nzinge El Rio. 9pm, \$7. World beat
with DJ Ruiz.

Cymbiosis Movida Lounge, 200 Fillmore;
934-8637. 7pm. Jazz, salsa, and funk.

Fag Fridays Endup. 10pm-5:30am, \$8. With
Rojo, Ruben Mancias, and Blackstone.

Far East Blind Tiger, 787 Broadway; 788-
4020. 10pm-2am, \$5. House and 2-step
with Paul Craven and guests.

Fogfest An Sibin, 1176 Sutter; 929-1992. 6-
9pm. With Deepfrog, Zeremy, and Smurx.

Garage 1028 Geary; 430-2169, ext 9183.
10pm. House music with residents James
Reed and More.

House Beautiful Sno-Drift. 10pm-4am.

Ibiza Club NV, 525 Howard; 339-8686.
9:30pm. R&B, Top 40, and salsa.

Mistletoe Club Six. 10pm-3:30am, \$10. With
Polyqoq, Mei-Lwyn, Toph One, Lahyzer,
Coop D'Ville, and Ted Shred.

into the Sound Rawhide II, 280 Seventh St; 820-
1555. 621-1197. House music with rotating
residents.

Lava Lounge Iron Horse, 19 Maiden Lane; 789-
7899. 10:30pm. Brazilian, reggae, house, and
R&B.

Life VSF, 278 11th St; 210-8633. 10pm-2am.

Soul, R&B, club classics and grooves.

Listen Here Amnesia. 9pm-2am, \$3. Hip-hop,
Afro-Cuban, and Brazilian music with Gold-
myne, Vinnie Esparza, and Sloppy J.

Little House Before Christmas Club Townsend.
10pm-6am, \$15. With Derrick Carter, Gene Farris,
Terry Mullan, and others.

Mandala Amoeba Music, 1855 Haight; 831-
1200. 7:30-10pm.

Mexican Bus 9:15pm, \$38, reservations re-
quired. '50s-style bus tour of several local salsa
clubs.

Metronome Ballroom 1830 17th St; 252-9000.
9pm-midnight, \$6-\$8. Ballroom dance party.

Mission K.O. 26 Mix. 9pm-2am. House music
with John Howard.

Mosaic Joypad, 78 Minna; 789-7690. 10pm-
2am. Electronic music with residents and
guests Mike Bee, Ms. E., Gabe Real, Push,
and Sea.

Nikita Ten 15 Folsom. 10pm, \$15. With rotat-
ing DJs.

Psych 'n Soul Mad Dog in the Fog. 10pm.
With DJs Blitz and Tabla Del Fi.

Sequence Glas Kat. 10pm-2am. With
RTigger, Bruce, Switch, and rotating resi-
dents.

Square Ruby Skye. 9pm-3am. House music
with rotating DJs.

Step Au Sibin, 1176 Sutter; 929-1992.
10pm-2am, \$5. 2-step with John Paul,
Enzyme, Domi Some, and Linzee.

Tropical Tongue and Groove. 9pm, \$5-10.
Reggae, hip-hop, and R&B with the Psy-
chokinetics and Siege.

Wisdom Nickie's BBQ. 9pm-2am. Wisdom
spins funk and soul classics.

X City Nights. 10pm. With David Garcia
and RKTech.

XL Manhattan Lounge, 699 Market; 764-
6922. 9pm-2am. With resident Repete.

Zami Stud. 9pm-3am, \$8-10. House, reggae,
and salsa with Olga T, La Coqui, Anita
Lofton, and Gray.

Continued on page 89



Friday 12/20

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"BROOKLYN", ZEAL

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"AMERICAN DISSENTIARY MAN", AMERICAN

7 HASIL ADKINS
"POULTRY IN MOTION", NORTON

8 THE BLACK FOUNDATION
"DUB", HEARTBEAT

9 MR. DIZO
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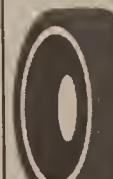
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Winter wonderland II

"Hate the game, not the players," the Rat Bastard wrote to me in response to my last column. At first I tripped out on his letter and didn't want to admit I was wrong to single out DJ Riddm, a cat I don't even know, for years of frustration with rising vinyl prices and evaporating good deals. Then I realized the Rat Bastard was right. Why criticize Riddm for catering to the demands of the market? Yes, some of the records at Funky Riddm Records are expensive, but aren't all classic hip-hop records — original pressings, not reissues — expensive these days?

Later I received an e-mail from my mother. She told me that when I write, I need to use "justice and equity" to guide my words. Justice should determine one's perspective, but equity should be used to exercise fairness and restraint. While I may have thought it was just to charge Riddm with selling his rare pieces at an exorbitant price, it wasn't fair, since every used-vinyl store does the same thing. So I want to extend an apology to Riddm for my playa-hating comments. Hopefully he can stop associating my name with the word "asshole."

It can be done: I found the courage to reassess someone myself — Common — after watching him perform at the Fillmore. Some of you may remember that several months ago I devoted a whole column to homophobic tendencies in hip-hop, with Common's gay-bashing freestyle at the Maritime Hall a central element. This time, however, Common came correct, going so far as to respectfully whisper the homophobic lines in his songs so as not to offend anyone. Performing with a full band, the Water Babies, Common blazed his four-album catalog like a nickel bag, bringing out the funk in cuts like "I Used to Love H.E.R." and "The Sixth Sense." "San Francisco's our number-one market," someone from his band told the audience.

I got so gassed off his performance, man. I just couldn't believe how an artist could completely lose my respect, only to return four months later and earn it back. So, is redemption possible in hip-hop? Definitely. There have been so many artists I've written off over the years who have made me eat my words. I remember seeing DMX on the Hard Knock Life tour and being fascinated by his performance. There he was, bare-chested, with no band, no crew, only a DJ and him, rapping songs I don't even like. Yet he magnetized me, and his stage presence was so powerful he seemed to tower above the audience. Other groups who forced me, through a single live performance, to alter my opinions about them include the Anticon collective, Cypress Hill, St. Etienne ... the list goes on. You see, when I'm proved wrong, I gladly eat crow, because I enjoy the shock of revelation.

I don't believe there's one approach to assessing music, just as there's more than one way to take in a live performance, or go clubbing. At Mosaic I ran into an old friend from my radio daze at KDVS-FM at the University of California, Davis. He asked me if I had come with anybody, and I told him no. "It's good to go out alone sometimes," he said. "Then you're able to meet more people." Adding on to that, I would say that sometimes you're able to explore a party — whether it's meeting people, checking out the DJ, or simply watching the brightly colored lights flicker off walls and faces — better when you're alone than with a group of friends chattering in your ear. As Mike Bee threw on Boards of Canada's "In a Beautiful Place," there was no one to turn to and exclaim how dope the song was, which inevitably would have led to an extended conversation. Instead I leaned back and let the song wash over me, lost in the rapture of discovery, while making a mental note to pick up a copy of the single for myself. On the other hand, there have been times when I've sorely missed the presence of friends.

One Tuesday night I found myself at Down There, sitting at the bar and slowly sipping on a Cape Cod. The club was sparsely populated: two girls and a group of breakers worked the dance floor, while small groups laughed obnoxiously. But no matter how well DJ Monkey spun his DJ Shadow and Red Snapper records, I couldn't get over how much I wanted someone — not a stranger I would have to get acquainted with, but a person I already knew — to be sitting there with me. The nightlife has its peaks and valleys, for sure. I've gone through periods of rampaging through bars and clubs with a strong, massive posse and feeling lonely and isolated even as we stood around together bullshitting. And then there have been times when I've felt completely at peace in a crowd of strangers, able to speak to or ignore any one of them and find common ground. Throughout, I've searched for the transcendent experience, the moment when my presence on this mortal coil was completely justified.

That experience often comes at unexpected times in unusual places. A couple of days ago I was sitting at Sadie's Flying Elephant with my coworkers, who had come together to fete accountant Shelly Mathews and Umut Bitlisli, an outgoing member of our systems department. Umut was explaining to me how he was a seeker of love, not the romantic or sexual kind, but friendship and camaraderie, empathy and harmony. "Love is the first motivator of man," he said. Now, on any other day such a sentiment might have seemed cheesy and pretentious. But that evening, Umut's words sounded so sincere that they resonated with me. I suppose everyone is searching for love, a way to share his or her life experience, a touch, a thought, a word, a look, with another person. I can't say I'm any different. See you next year.

• • •

Pick up *Quasimoto the Unseen* (Stones Throw). My vote for album of the year, this is a must have for all hip-hop fans. Buy it if you don't own it already.

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Returns Jan 8th

Upcoming:

12/27 Alien Cowboys,
The Grasshoppers
TBA

12/28 Rico Bell & The Snake
Handlers, Dean Del
Ray, Forever Goldrush
Segue, Utah Girl,
Creamcycle

12/30 NEW YEAR'S EVE
w/ Visitor Jim
(Jim Greer)
& others
Champagne toast,
party favors
ONLY \$12!

AVAILABLE FOR PRIVATE
PARTIES AND CATERING
TOO

COVERED WAGON SALOON
911 FOLSOM @ 5TH ST. SAN FRANCISCO
974-1585

Wed 9pm \$5
12/20 MANGY HI FI
CRENSHAW
REFUSE
FACE OF THE ENEMY

Thur 9pm \$5
12/21 STINKY'S PEEPSHOW
VIOLENT DISCORD
THE HOLY ASSASSINS
F-HOLE
PEEPSHOW:
ELECTRICIA'S
SHOCKING SECRETS

Fri 9pm \$5
12/22 ALCOHOLCAUST PRESENTS
DING DANG
Dory Tourette & The Skirtheds
10pm-2am SIXTEEN PRESENTS

BORDELLO

A Mysterious Mix Of Majick & Music
Live Performance:
TBA

Hosted by the amazing Kennedy
IN THE FRONT ROOM: Jenny & Omar
Spinning in the back room:
DJ PANDORA

Sat 9pm \$5 (FREE W/TW \$5 DONATION)
12/23 "RUDOLPH'S REVENGE"
TOYS FOR TOTS BENEFIT
VIOLET DISCHORD
KILLINGS WORTH
EXTREME ELVIS

Tue 9pm \$5
12/26 Lucifer's Hammer Presents:
NOCTUARY
ANTAGONY
ARTIFICIUM SANGUIS

COMING SOON:
Stinky's Peepshow
DAMNATION
SQUAT
MONEY SHOT

Sat 9pm \$5
12/30 AGENT ORANGE

SUN 9PM DOORS \$15
12/31 NEW YEAR'S EVE
ME FIRST & THE
GIMME GIMMES
THE DRAGONS
FABULOUS DISASTER

Dress to Kill

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LIVE

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NO COVER

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12/20 LEDISI

WED SOUL SINGER



12/21 DENISE PERRIER

THU CLASSIC JAZZ



12/31 NEW YEARS 2001

SUN FEATURING

KIM NALLEY

FOR THIS SHOW
CALL FOR DETAILS



at the Lexington Club's
New Years Eve Extravaganza

Sunday Dec. 31 - 9pm-2am • no cover

DJ Wax Chef • Killer Hostess Michelle Tea

"a totally Gay bar, where Every night is Ladies' night!"

19th St. @ Lexington
(nr. Valencia)

Friday 22

Front page 84

Bay Area

Baja Fridays Club Luce, 2439 Durant, Berk; (510) 594-4083. 10pm, \$5. With Caesar Garcia and Paolo Vincenti.

Club Fusetti 10pm. Live Brazilian music with Entre Nos.

400 Club 400 29th St, Oakl; (510) 261-1108. 9pm-2am. DJ dancing.

In the Mix Temple Bar, 984 University; (510) 548-9888. 9:30pm. Hip-hop, R&B, dancehall, and house.

Ruby Room 132 14th St, Oakl; (510) 444-7224. 10pm-2am. '70s and '80s glam, rock, and pop music.

Classical

Berkeley Community Chamber Chorus

Berkeley BART Plaza, Shattuck at Center, Berk; (510) 549-2230. 5pm. The gospel youth choir gives a concert.

saturday 23

Rock/blues/hip-hop

Blasters, Victor Krummenacher Slim's. 9pm, \$12. See Grooves, page 66.

Billy Blues and the Goat Hill Gun Slingers Skip's Tavern. 9:30pm. Through Sat/23.

Brenda Boykin and Home Cookin' Boom Boom Room. 9:15pm, \$10.

Dr. John Yoshi's. 8 and 10pm, \$28.

Double Funk Crunch Tongue and Groove. 10pm, \$7.

Johnny Fabulous Cosmopolitan Cafe, 121 Spear; 543-4001. 8pm.

Ron Hackse Saloon. 9:30pm.

Joy Ride Ireland's. 32. 9pm.

Ledisi Bruno's. 10pm.

Lodi, Karina Denika Hotel Utah. 9pm. CD release party for Lodi.

Most Chill Slack Mob Elbo Room. 10pm, \$6.

Mother Hips Great American Music Hall. 9pm, \$12.50. Through Sat/23.

Okra Pickles Blue Lamp. 9:30pm.

P-Way, DJ TD, Equipto, Big Dro Mad Dog in the Fog. 10pm.

Janet Sadler Circadia. 8pm, \$3.

E.C. Scott Rasselias. 8:30 and 11:30pm, \$15.

Shi-Tones, Polka Inferno, Debrah Paradise Lounge. 8:30pm. With the Apparitions in the upstairs lounge.

Dave Workman Saloon. 4pm.

E. Yazawa Fillmore. 8pm, \$45.

Bay Area

Five O Bluesville. 9pm, \$10. Garry's birthday party.

Steve Freund Band Ivy Room. 10pm, \$5.

Dana Hubbard Band Baltic. 9:15pm.

Jimmy 2 Times, Griswold Fourth Street Tavern. 9:30pm.

Mad Hannans 19 Broadway. 9:30pm.

J.J. Malone Eli's Mile High Club. 8pm.

Jackie Blue blues jam Bluesville. 4:30pm.

Sol Americano, Spectors Blake's. 9:30pm, \$5.

Jazz/new music

Gerald Beckett Jazz Trio Garibaldi Cafe, 1600 17th St; 552-3325. 7pm.

Rhonda Benin and Soulful Strut Enrica's. 8:30pm.

Dave Bernstein Trio Cafe Clande. 7pm.

Christopher Lowell Clarke Eastside West. 9pm.

Jeanne Hoffman and Don Bennett Moose's. 8pm. Also Tues/26.

Michael LaMacchia Trio Cohalt Tavern. 7:30pm.

BJ Papa Cafe Prague, 584 Pacific; 433-3811. 9:30pm.

Marcus Shelby Orchestra Butterfly. 10pm.

'Smooth Jazz Christmas' Masonic Auditorium, 1111 California; (415) 392-4400.

7:30pm, \$32.50-\$45. See 8 Days a Week, page 70.

Stymie and the Pimp Love Jones Orchestra Kim's. 9:30pm.

Bay Area

Doland 'Duck' Bailey and the Distones, Anna and Federico Cervantes Anna's, 1801 University, Berk; (510) 849-2662. 8pm.

Groove.org Jupiter. 8pm.

Jazz Singers' Collective Gatsby's, 39 Calle

doma, Sanalita; (415) 332-4500. 7pm.

Folk/world/country

Rafael Marquez Peña del Sur. 8pm, \$6.

Project Pimento, Los Panocheros Cafe du Nord. 10pm, \$7.

Red Di Pier 23. 10pm.

Liza Silva Justice League. 9pm, \$10.

Stairwell Sisters Atlas Cafe. 4pm.

Tipsy House Plough and Stars. 7pm.

Bay Area

Candela La Peña Cultural Center. 9:30pm, \$10.

San Francisco Klezmer Experience, Josh Kornbluth Julia Morgan Theater, 2640 College, Berk; (415) 454-5238. 8pm, \$16-18.

Jimbo Trout and the Fish People Cato's Ale House. 6pm.

Warsaw, George and the Wonders, KGB and DJ Jah Bonz Ashkenaz. 9pm, \$10.

We Be 4 Freight and Salvage. 8pm, \$16.50-17.50. See 8 Days a Week, page 70.

Dance clubs

Atmosphere 111 Minna St. 9pm-2am, \$12.

House music with resident Said and guests Carlos Sanchez and Joe Clausell.

Backflip 10pm-2am, \$5. House music.

Bas 9:30pm-2am. House, salsa, and club music.

Benefit for Haight-Ashbury Free Food Program El Rio. 5pm-2am, \$5-12. House music with DJs Corey Black and Geoff and a live performance by Ultra Gypsy.

Bottom Heavy Top. UK garage and drum 'n' bass with various residents.

Contrast Blind Tiger, 787 Broadway; 788-4020. 10pm-2am. House music.

Eklektic Cat Club. 10pm-3am. Drum 'n' bass with rotating residents.

Future Roots Movida Lounge, 200 Fillmore; 934-8637. 9pm. With Kevin and Huckster.

Groove Kitty Glas Kat. 9:30pm-2am. House music, trip-hop, and rare grooves with residents.

Hit Parade Nickie's BBQ. 9pm-2am. Kevin and George spin disco, funk, and soul.

Hot Buttered 26 Mix. 9pm-2am, \$5. Hip-hop, 2-step, house, and jazz breaks with Toph One, Chris Haycock, and Mei-Luwu.

House and Groove Temple Bar, 600 Polk; 979-9994. 9pm-2am. With Beetroot, Spork, Conormal, Aqua Funk, and guests.

Lifted Soul HiFi. 9pm. Deep house with Dwight Johnson.

Green Gorilla Lounge Club Six. 9pm-3am, \$12. See A&E article, page 61.

Metronome Ballroom 1830 17th St; 252-9000. 9pm-midnight, \$6-8. Tango.

Mexican Bus 9:15pm, \$38, reservations required. '50s-style bus tour of several local salsa clubs.

Next Saturday Kate O'Briens. 8pm-1am.

With Von and Ruh-son.

Opus Iron Horse, 19 Maiden Lane; 364-1892. 9:30pm-2am, \$10. Urban grooves and house with Dave Gillis, Jojo Tran, Ben Doren, Reda, and guests.

Other Whirled Eudip. 6am-4pm. With Nobel, Vince, Christine, and Daniel.

Oushaya VSF, 278 11th St; (800) 581-2107. 9pm-2am, \$15.

Release Ten 15 Folsom. 10pm-6am, \$20.

With guest Dave Aude.

Remedy Big Heart City. 9pm-4am. House, soul, and R&B.

San Francisco 354 11th St; 863-5964. 9pm.

With touring residents Lele, Dano, JZ, David Coleman, and Sen-sei.

Speed 1028 Geary; 430-2190, ext 1374. 9pm-2am. Hip-hop, R&B, and soul with Mind Motion and Franzen.

Subterra Ten 15 Folsom. 10pm-6am. With resident Tom Thump.

Sub Zero Sno-Drift. 10:30pm-4am. House and UK garage with resident Sean Ferguson.

Supastar Sacrifice. 10pm-2am, \$5. With local DJs.

Universe Club Townsend. 10pm-4am, \$14.

House music with David Harness and guest Eddie Baez.

Bay Area

Christmas party Kimball's East. 8pm-2am, \$15-20. DJ music.

400 Club 400 29th St, Oakl; (510) 261-1108. 9pm-2am. DJ dancing.

Gravity Club Fusetti. 10pm. Funk, R&B, soul, and house.

Platforms Zazos, 15 Embarcadero West, Kimo's. 9:30pm.

Stymie and the Pimp Love Jones Orchestra Kim's. 9:30pm.

Bay Area

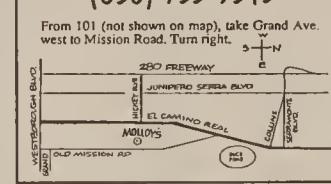
Donald 'Duck' Bailey and the Distones, Anna and Federico Cervantes Anna's, 1801 University, Berk; (510) 849-2662. 8pm.

Groove.org Jupiter. 8pm.

Jazz Singers' Collective Gatsby's, 39 Calle

doma, Sanalita; (415) 332-4500. 7pm.

Continued on page 90



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SANTA TOPH ON THA 1's & 2's
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LIZA SILVA
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DOORS 8PM **sat 23 dec** \$10 adv

CLUB DREAD EVERY MONDAY
DOORS 8PM **mon 25 dec** \$10 door

HUEMAN FLAVOR
zion i josh jones
DOORS 8PM **wed 27 dec** \$7 door

"MANY STYLES"
VINROC, SHORTKUT, APOLLO
DOORS 8PM **thu 28 dec** \$10 door

MADKAP SKATEBOARDS
VIDEO RELEASE PARTY
DOORS 8PM **fri 29 dec** \$5 door

NEW YEARS WITH CLUB DREAD
DOORS 8PM **sun 31 dec**

01/12 vivendo de pao

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RESTAURANT OPEN LUNCH & DINNER EVERY WEDNESDAY

Salsa Con Clase
w/ Alex da Silva, DJ Music Afterwards
FRIDAY DEC 22ND

MAZACOTE
DJ JORGE
SATURDAY DEC 23RD

FRANCO BROTHERS
DJ JORGE
COMING DEC 31ST

Feliz Año Nuevo!
Spend your New Year's Eve at Roccapulco and enjoy the sounds of:
ORQUESTA BORINQUEN
CAÑA ROJA
AZABACHE
Make Reservations Now!
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"Brenda Boykin & Home Cookin'"
AFRO-BILLY SOUL STEW

Fri December 22 \$7
THE ZYDECO FLAMES
GET-DOWN CAJUN ZYDECO BOOGIE (ADVANCE TICKETS ON SALE @ WWW.TICKETWER.COM)

Sat December 23 \$10
ONE NIGHT ONLY THE EXCEPTIONAL
"Brenda Boykin & Home Cookin'"
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Sunday December 24 \$3
SUNDAY NIGHT DIVAS OF THE BLUES PROUDLY PRESENTS:
TEXAS TWISTER BLUES BAND

Monday December 25
CLOSED FOR CHRISTMAS DAY

Tuesdays \$1
"Oscar Myers Bluesbeat"
ALL-STAR SEVEN PIECE R&B SUPERSTARS WITH LOUIS MADISON ON THE HAMMOND B-3 FORMERLY WITH JAMES BROWN

ONCE AGAIN IT'S NOW:
NEW YEAR'S EVE BASH \$25
THE STRAIGHT UP FUNKY-BLUES & JAM BOOGIE MASTER

"The Funk-Freak Allstars"
FEATURING STAR VOCALIST DENISE MINFIELD & THE FORMER SAX MAN OF "THE FLAMINGOS," FORMER GUITARIST W/FRANK ZAPPA, TONY TONI'S DRUMMER, FORMER BASSIST FOR JOE LOUIS WALKER, HAMMOND B-3 ORGAN VIRTUOSO & FORMER TRUMPET PLAYER W/RAY CHARLES BALLOONS, COMPLIMENTARY CHAMPAGNE TOAST, PARTY FAVORS & A STRAIT-UP PARTY!

Upcoming
12/27 Steve Freund Band
12/28 Brenda Boykin & Homecookin'

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boomboomboomblues.com



GLAS KAT

NIGHTCLUB • SUSHI • FUSION • BAR

Wed
20

CLOSED FOR PRIVATE PARTY
• RESTAURANT AND SUSHI BAR CLOSED

Thur
21

DINNER JAZZ FUSION
• 6PM-10PM • LOCAL STARS
• PERFORMING MODERN JAZZ - VINCENT ROBINSON COLLECTIVE
• MARTINIS & HI BALLS STARTING AT \$2

Fri
22

SEQUENCE- Retro, Urban Groove & House
• 5PM-7PM COMPLIMENTARY APPETIZER BUFFET TIL 7PM
• 6PM-10PM - FUNKY HAPPY HOURS
• SOULFUL HOUSE, RARE GROOVES - DJ REPETE, SEVEN & SOL
• 10PM-2AM "SEQUENCE" URBAN GROOVE & HOUSE
• HOSTED BY JASON FEBER, JEREMY & CLAUDIA DUENAS
• DJ SWITCH IN MAIN ROOM
• "GLITTER" HOUSE UPSTAIRS, HOSTED BY BOBECK,
DJ NORM STRADLEY, BEN DOREN & CHARLES B

Sat
23

GROOVE KITTY
• 9:30PM-2AM HOUSE MUSIC, TRIP HOP, RARE GROOVES &
FASHION CROWD
• HOSTED BY SEBASTIAN, ANDRE, TONY KUTULAS,
BEN DOREN & PETE
• DJ'S ANTHONY CASHA (EVOLUTION), BEN DOREN, (MAIN ROOM)
SEVENS, SOL (FRONT LOUNGE) & RE-PETE IN THE VIP ROOM
• LATE NIGHT DINING TIL 11PM & SUSHI BAR TILL 1AM

Tue
26

KARAMBA Live Salsa
• 8PM-9:30PM LESSONS W/ RICARDO & SARAH
• 9:30PM-2AM LIVE MUSIC BY CARIBE DJ SANTANA

Sun
31

NEW YEAR'S EVE PARTY - CHAOS
• 8PM - 3AM(?)
• HOSTED BY SEBASTIAN, TONY KUTULAS, PETE & GLAS KAT
• THREE HOUR OPEN BAR, CHAMPAGNE TOAST, APPETIZERS,
BALLOON DROP & PARTY FAVORS, SPECIAL FLOOR SHOW AT MIDNIGHT
• THREE ROOMS FOR HOUSE, URBAN GROOVES & RARE GROOVES
• DJS SEVEN, ZAKAOIS, BRYAN SMITH, JON ANTHONI, SPIRO & MARK

DINNER 6PM - 10PM
SATURDAY 6:30PM - 11PM

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Sushi Sundays

a gathering for girls

Resident DJ Gray

Rotating DJ's
Anita Lofton
Olga T.
Sharon Buck,
D-funk
C-e'clat

3:30PM - 10PM
\$5 - free b4 5pm

26Mix
3024 Mission @ 26th
GNC Maki Line: 820-9661
26mix.com

boys welcome, but only if they behave.

music calendar

Saturday 23

From page 89

Jack London Square, Oakland; (510) 869-1317.

9:30pm.

Rimshot Bench and Bar, 120 11th St; (510) 839-0580. 9pm, \$6-\$8. With Mulatto E., Chris Johnson, Naughtyboy, and Sekou spinning hip-hop, R&B, house, and reggae.

Sunday 24

Rock/blues/hip-hop

Blues jam Blue Lamp. 9:30pm. With Pimp Daddy Jesus.

Regi Harvey's blues jam Skip's Tavern. 4pm. With Thunder Blue.

Maria Lewytzkyj, Pi, Fontain Hotel Utah. 8:30pm.

Oakland Interfaith Gospel Ensemble Slim's. 7 and 9:30pm, \$15.

Texas Twister Blues Band Boom Boom Room. 9:15pm, \$3.

Bay Area

Blues jam Eli's Mile High Club. 2pm.

Losers Fourth Street Tavern. 9:30pm.

Walter Savage Bluesville. 5pm.

Jazz/new music

Dorothy and Henry Piaf's. 11:30am-2:30pm.

Mike Greensill Moose's. 7:30pm. With guests.

Love Motel Rasselias. 6pm.

Dave Mathews Enrico's. 7pm.

Jason Myers Trio Houstons, 1800 Montgomery; 392-9280. 6pm. Also Mon/25.

Bill Travis Orchestra Top of the Mark. 8:30pm, \$6.

Bay Area

African Roots of Jazz's Youth Arts benefit Yoshi's. 2pm, \$5-10. See 8 Days a Week, page 70.

Jazz jam session Bluesville. 8pm.

Mark Little Plymouth United Church of Christ, 424 Monte Vista, Oakland; (510) 654-5300. 11am.

19 Broadway Strange Band, Dori and Dave on Broadway. 4:30pm.

Folk/world/country

Tony McMahon Johnny Foley's. 9pm.

Bay Area

Open mic Stork Club. 9pm.

'Starry Session' Starry Plough. 8pm. With Shay Black.

Dance clubs

Bionic Top. 10pm-2am. With Solar, Mark E. Quark, and Iz.

Dub Mission Elbo Room. 9pm, \$5. Dub and roots with DJ Sep, Spliff Skankin', and I-Vier.

Energy Holy Cow. 9pm. Funky house with Norman Stradley, Pablo, and Demilo.

Fallout Cellar. 8pm-2am, \$6-10. Jungle.

Gasoline Stud. 10pm-3am, \$5. With resident DJs Enemy, Tom Silk, and Pete Stall spinning hard house, hard-NRG, and techno.

Homestyle: The Integration Project 2174 Market; 595-9959. 9pm. Urban music, social dancing, and jam sessions.

Magnitude 8.0 N'Touch Dance Club, 1548 Polk; 444-8413. 8pm-2am. With Jack Rojo, Lambchop, Shawn Perry, and Derek.

Metronome Ballroom 1830 17th St; 252-9000. 5-8pm, \$5. Jitterbug dance party. 8-11pm, \$5-8. Salsa night.

Pleasuredome Club Townsend. 9pm-3:30am, \$7. With Neil Lewis and Michael Mangiaforre.

Mad Dog in the Fog 3pm. The Brumheat DJs spin soul, funk, jazz, house, and reggae.

Rebirth 330 Ritch. 10pm. Soul and hip-hop with Henry, Joe Quixx, Kevvy Kev, and Will.

Reggae Sundaze Nickie's BBQ. 9pm-2am. Ras David I spins reggae.

Sixteen Cat Club. 10pm. Rock 'n' roll.

Spundae Ten 15 Folsom. 10pm-5:30am, \$5. With rotating DJs.

Continued on page 92

CLOBBA



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THURSDAY, DECEMBER 21
PATRICK GREENE TRIO

THURSDAY EVENING ADMISSION IS
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Thursday evenings are sponsored by BANANA REPUBLIC.

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SFMOMA

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Far East at the Blind Tiger
Friday December 22nd

DJ Norm Stradley
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Live Music Tues Thru Sat
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WEDNESDAYS - Jazz II Jungle

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THURSDAY -

Re-Mix presents showcasing the best in 70/80's party bands
Bay Boogie
70's disco

FRIDAY -

TROPICALI featuring Psychokinetics & DJ Siege
\$5/\$10
hip hop, reggae & r&b

SATURDAY -

Double Funk Crunch
70's funk \$7

Coming Soon

Pop Rocks Th 28
Lane & the Badass Chicken Boné Band F 29
w/ Big Blue Hearts & Viv
Most Chill Slackmob Sa 30
DJs of Burning Man F 5
Idle Time from New Orleans F 12
Return of San Fiasco Sa 13

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DOORS 8/SHOW 9 • \$20

AN EVENING WITH
JOE SATRIANI

SATURDAY, DECEMBER 30
DOORS 8/SHOW 9 • \$20

**LES CLAYPOOL'S
FEARLESS FLYING
FROG BRIGADE**
LAST EVER PERFORMANCE OF "ANIMALS"

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DOORS 8/SHOW 9 • \$17.50

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MOUTH**
YOUNG DUBLINERS

ON SALE NOW! SATURDAY, JANUARY 13
9PM-2AM • \$20

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JOHNNY FIASCO • SOULSTICE
JOHN HOWARD • DJ FLUID
UPSTAIRS: MING & FS
PEOPLE UNDER THE STAIRS
BOOGIE'S DUBTRONIC SCIENCE • TOPH

ON SALE NOW! FRIDAY, JANUARY 19
DOORS 8/SHOW 9 • \$21.50

THE JAYHAWKS

NEKO CASE & HER BOYFRIENDS
ON SALE NOW!

SATURDAY, JANUARY 20
DOORS 8/SHOW 9 • \$20

**ROBERT
EARL KEEN**

PAUL THORN
ON SALE NOW!

SATURDAY, JANUARY 27
DOORS 8/SHOW 9 • \$12.50

THE DONNAS

BRATMOBILE
THE PLUS ONES
ON SALE NOW!

TUESDAY, JANUARY 30
DOORS 7/SHOW 8 • \$15

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TAPROOT**

ON SALE NOW! FRIDAY, FEBRUARY 2
SATURDAY, FEBRUARY 3
DOORS 8/SHOW 8 • \$15

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SECTOR 9**

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DOORS 7/SHOW 8

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Tickets at all [TicketMaster](http://ticketmaster.com) outlets, including Tower Records, Ritmo Latino and select Rite Aid stores.
Charge by phone: (415) 421-TIXS • (408) 998-TIXS

All dates, acts, and ticket prices are subject to change without notice. A service charge is added to each ticket price. Visa, MC accepted. Disabled seating available at all ticket centers. Six ticket limit per person.
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BOTTOM OF THE HILL

info line: 621-4455

Wed
12/20
9:00
\$7
Chub
Tang!
Gimbo

benefit for Popular Noise
Thu
12/21
9:00
\$10
Beth Lisick • Orixia
Swarm • Rumah Sakit
Paula Frazier • Jolly!
Dean Del Rey • Alvarados
Scott Miller

Fri
12/22
10:00
\$8
Silkworm
Kinsky
Dealership

Fri 23 ►►► Thu 28
• CLoSeD •

Fri
12/29
10:00
\$8 in advance • \$10 at the door
Pinback
Mates of State
Jim Yoshii Pile Up

Sat
12/30
10:00
\$10 in advance
\$12 at the door
The Mermen
A night of serious drinking
That One Guy

new year's eve PARTY
Sister Double Happiness
Sun
12/31
10:00
\$20
Waycross
Slojack

UPCOMING

2001
January

2	Paper Cuts
4	Tarentel
6	Orixia
8	Nerf Herder
7	Le Shok
9	Whorange
12	Holly Golightly
14	Guttermouth
14	Lazy Cowgirls
18	Billy Nayer Show
18	Him
18	Tristeza
20	Ian Moore
20	Virgil Shaw
22,23	Momus
22,23	Stars
26	Pancake Circus
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Dec. /20 9PM & 11PM Wavelord
 /21 9PM Kim Nally
 /22 9PM & 11PM Will Bernard
 /23 10PM Bitches Brew
 NO COVER TUESDAY THROUGH THURSDAY

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FRI DEC 22 JESUS CHRIST SUPERSTAR ON BEYOND ABOVE: CHRIS CLOUS HH: EVA JAY FORTUNE	
SAT DEC 23	SURF X-MAS W/ Merman's Jim Thomas THE SHI-TONES POLLO ENFERMO DEBRIA
SUN DEC 25	BUD E. LUV ANNUAL CHRISTMAS PARTY
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WEDNESDAY	House
12/20	CONSTRUCTION DJs Joey Mazzola (Am Crew), Woodrow Low, Torque
THURSDAY	Brit Pop/Mod/Indie
12/21	POPSCENE DJs Aaron Axelson & Jeremy
FRIDAY	Trance/House
12/22	TRANCE HOUSE PARTY
SATURDAY	Reggae Dancehall
12/23	Christmas Party FATCAT DJs Toks, Kirk & Wisdom
SUNDAY	Soul/R & B
12/24	REBIRTH w/ DJ Henry & Guests
SUNDAY	Soul/Dancehall
12/31	New Year's Eve Party VANITY DJs Pietro (NYC), Kirk (Fatcat) & Henry (Vanity & Rebirth) Complimentary Champagne Toast & Appetizers.

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music calendar

Sunday 24

From page 90

Stargate City Nights. 9pm-2:30am, \$12-15. Trance, techno, house, and jungle with Brian V and others.
Stone Cold Chillin' Movida Lounge, 200 Fillmore; 934-8637. 6pm. With Woo and Maz spinning downtempo, drum 'n' bass, and 2-step garage.
Sushi 26 Mix. 26 Mix, 3:30-10pm, \$5. Girls club with resident DJ Gray.
T-Dance Endup. 6am-2am. With resident DJs.
Testpress Sundays Blind Tiger, 787 Broadway; 758-4820. 11pm-2am, \$3. Drum 'n' bass and 2-step.
Tonic HiFi. 9pm-2am, \$7. House music with Eric Erickson and Carlitos.
Tripp Beale Street Bar and Grill, 133 Beale; 543-1961. 6pm-2am, \$5-8. With rotating residents.

Bay Area

Club Fusetti 10pm. World beat, reggae, and house with Rubin.
400 Club 209 29th St, Oakl; (510) 261-1108. 9pm-2am. Salsa.
Oakland Reggae Sundays Eli's Mile High Club. 8pm. With DJ Namane and guest Toks.

monday 25

Rock/blues/hip-hop

'Blue Monday Jam' Blake's. 9:30pm, \$3. With the Steve Gannon Band.
Country Pete McGill and friends A&C Club, 1950 San Pablo, Oakl; (510) 893-4100. 9pm.

Jazz/new music

Ezra Gale Trio North Star Restaurant, 288 Connecticut; 551-9840. 6pm.
Kevin Gibbs and Ruth Davies Moose's. 8pm.
Bud E. Luv Christmas show Paradise Lounge. 8:30pm.
Beebe Price Enrico's. 7pm. With Larry O'Leno and John Clark.

Bay Area

Gary Graham and friends 19 Broadway. 9:30pm.
Jazz improv jam session Black Dot Cafe, 2330 International, Oakl; (510) 533-6629. 9pm, \$3.

Folk/world/country

Acoustic open mic Blue Lamp. 9:30pm.
Guitarras y Congas Top of the Mark. 8:30pm, \$6.

Bay Area

'Ceili' Starry Plough. 9pm.
Sean Hannan Fourth Street Tavern. 9:30pm.

Dance clubs

Club Dread Justice League. 9pm, \$10. See 8 Days a Week, page 70.
Forward An Sibin, 1176 Sutter; 929-1992. 8pm-2am, \$3. Urban music with BVDub, Monkey, and 4AM.
Funk Motel Dalva, 3121 16th St; 252-7740. 10pm-2am. '60s and '70s funk with Daniel and guests.
Grateful Dead Jams Nickie's BBQ. 9pm-2am. Dark Star Dan plays rare Grateful Dead tracks.
Rockin' Java 1821 Haight St; 831-8842. 7pm. Hip-hop and open mic.
Slapbass Movida Lounge, 200 Fillmore; 934-8637. 9pm. Jazz, soul, and funk with DJ Emerson.
Smoove Blind Tiger, 787 Broadway; 788-4020. 9pm-2am. House music.
Star Lounge Up & Down Club. 10pm-2am, \$5. DJ Henry and guests spin soul, dancehall, and hip-hop.
Tranquility Base 26 Mix. 9pm-2am. Ambient sounds with DF Tram and guests.
Tranquilo Amnesia, 10pm-2am. Drum 'n'

Continued on page 94

The POWER EXCHANGE

New Year's Eve Ball

SUNDAY DECEMBER 31ST 9PM -6AM
 TICKETS SOLD AT THE DOOR

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- ★ WRESTLING
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12/21 Soul/R&B
LEDISI WITH ANIBADE Th
 AND DJ IJ
 10PM

12/22 60's Style Jazz
THE NICK ROSSI SET F
 10PM

12/23 Latin Go-Go/Lounge
LOS PANOCHEROS
 PROJECT PIMENTO
 DJ THE NOW SOUND
 10PM

12/24-25 **CLOSED FOR HOLIDAY** Su & M

12/26 Psychedelic Rock
THE APPARITIONS Tu
 9PM

12/27 Indie Rock
SHIMMER KIDS W
 9:30PM
CUBBY CREATURES

Coming Up:
 12/28 LEDISI WITH ANIBAE AND DJ IJ
 12/29 LAVAY SMITH & THE RED HOT SKILLET LICKERS
 12/30 AISLERS SET, THE FAIRWAYS,
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Thursday 12/21
 Dj SoMuchSoul 6-9:30
 Blue & Tan 10pm

Friday 12/22
 DJ Andre 6-10
 Rad W/
 Ann Dimalanta 11pm

Saturday 12/23
 DJ Label 6-10
 Marcus Shelby Jazz Orchestra 11pm

Tuesday 12/26
 DJ IJ 6-9:30
 Jaimeo Brown Quartet 10pm

Wednesday 12/27
 DJ Kevin Manning 6-9:30
 Boca Do Rio 10pm

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Wed. 12/27 \$3
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Thurs. 12/28 \$5
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Fri. 12/29 \$5
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Sat. 12/30 \$6
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8pm

Friday 12/22
TOMMY CASTRO
9:30pm

Saturday 12/23
Jimmy Dillon All-Star Band
W/ Special Guests
9:30pm

Sunday 12/24
Afternoon Jazz W/
Greg Johnson
3:30-6:30pm n/c
Dr. Elmo
8pm

Monday 12/25
Closed For Christmas

Tuesday 12/26
Boxing Day W/
Austin DeLone
8pm

Wednesday 12/27
Ledisi
9pm

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December 29
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8:30 & 10:30 show

December 30
Lavay Smith
8:30 & 10:30 show

December 31
New Year's Eve w/ Zakiya Hooker
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23

CAFE

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SALSA CALIENTE 9:30-12:30pm

Thursday December 21

ED KELLY

W/ ROBERT STEWART
COLIN BAILY 10-2am

Friday December 22

**DJ F &
CLUTCH** 10-2am

Saturday December 23

RED DI

REGGAE 10-2am

Sunday December 24

Close @ 5pm

Monday December 25

CLOSED -

MERRY CHRISTMAS

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415-362-5125

music calendar

Monday 25

From page 92

bass, downtempo, and abstract hip-hop with Kamahale, Presha, and G.A.S.

tuesday 26

Rock/blues/hip-hop

Andrew Freeman Band *Blue Lamp*. 9:30pm.
Charlie Hunter *Yoshi's*. 8 and 10pm, \$18.
Oscar Myers' *Bluesbeat* *Boom Boom Room*. 9:15pm, \$1.
'New Roots to Hip-Hop' *Last Day Saloon*. 9pm, \$5. With Felonious.
Open mic *El Rio*. 7:30pm.
Powell Street Blues Band *Saloon*. 9:30pm.

Bay Area

Ascension *Blake's*. 9pm, \$5.

Jazz/new music

Jaimeo Brown Quartet *Butterfly*. 10pm.
Ezra Gale Trio *Amnesia*. 9pm.
Gerry Grosz Trio *Beach Chalet*. 6:30pm.
Vince Letano Trio *Jazz at Pearl's*. 9pm.
Sy Perkoff *Enrico's*. 7pm.
Kevin Rayhill *One Market Restaurant*. 7pm.
Lavay Smith and Her Red Hot Skillet Lickers *Top of the Mark*. 8:30pm, \$6.

Bay Area

Jason Martineau *Anna's*, 1801 University, Berk; (510) 849-2662. 8pm.

Folk/world/country

Acoustic music night *Mad Dog in the Fog*. 9pm. With Earthcat and Jody.
Vivendo de Pao *Elbo Room*. 9pm, \$6.

Bay Area

Open mic *Starry Plough*. 7:30pm.
Soukous Stars *Bluesville*. 8:30pm.

Dance clubs

Asia Africa Arabia *Nickie's BBQ*. 9pm-2am. DJ Cheb I Sabbah spins a blend of international music.
Coolin' Blind Tiger, 787 Broadway; 788-4020. 9pm-2am. With TJ and guest DJs.
Down There 26 Mix. 9pm-2am. Hip-hop and downtempo with residents Monkey and Stef.
Fury Cat Club. 9pm.
Impulse An Sibin, 1176 Sutter; 929-1992. 9:30pm-2am. With J-Bot, Guthrie, and others spinning techno.
Karamba Glas Kat. 9:30pm-2am. With Gary Flores and Salsa Caliente and DJ Santana.
Kulture Rawhide II, 280 7th St; 820-1621. 9pm. House music.
Low Down Grooves *Top*. 7-10pm. With DJs Schnezy, Erney, Damo, Nick, and Culam spinning downtempo, hip-hop and funk.

Many Styles Justice League. 9pm, \$10. Hip-hop with Vin Roc, Apollo, and Shortkut.
Node Pow! A Cocktail Lounge. 9pm-2am. Indie rock and electronica with Thorsten Sideboard and guests.
Starlight Room 9pm-2am. With DJ Sammi.
Soul Samba *Dalva*, 3121 16th St; 252-7740. 10pm-2am. Latin beats with El Super Chente, Hat Trick Jonny, and Asti Spumanti.
Stylus Movida Lounge, 200 Fillmore; 934-8637. 9pm. DJ B-Love spins hip-hop and reggae.
Trancefusional *Fuse*, 493 Broadway; 788-2706. 6-10pm. With MP, Soulkid, and Ara.
Wax Sacrifice. 10pm-2am, \$5. Soul music with DJs Wisdom, Pause, and Sake One.

Bay Area

Club Fusetti 9pm. Hip-hop and R&B with Phiness.

Mad Hatter Bench and Bar, 120 11th St; (510) 496-6000, ext 120. 9pm-2am, \$3-5. Underground dance music.

Ruby Room 132 14th St, Oakl; (510) 444-7224. 10pm-2am. Punk rock.

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Sun., Dec. 24

Christmas Eve Party

W/ Karaoke

Fri., Dec. 29

The Sorrentinos

Sun., Dec. 31

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W/ Karaoke

1st Saturday

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events

Events listings are compiled by Mosi Reeves. See 8 Days a Week for information on how to submit items to the listings. Call ahead to confirm holiday schedule.

attractions/kid stuff

California Academy of Sciences Golden Gate Park, 750-7145. Wed-Sun, Tues, 9am-5pm. \$2-8.50 (free first Wed). The academy includes the Steinhart Aquarium, the Morrison Planetarium, and the Natural History Museum; current exhibits include "Venoms: Striking Beauties" and "At Home in Vanuatu: Tradition in the West Pacific."

DeYoung Museum farewell activities Golden Gate Park, 75 Tea Garden Drive; 750-3658. Tues-Sun, 9am-4pm. \$4-7. Enjoy a series of children's activities before the museum closes on Sun/31. Tues: A memory coloring book session is held, 10am-noon.

Exploratorium 3601 Lyon; 563-7337. Wed, 10am-9pm; Thurs-Sun, Tues, 10am-5pm. \$2.50-9 (free first Wed). The museum features hands-on exhibits relating to art, science, and human perception; current exhibits include "The Changing Face of Women's Health" and "Traces of Time."

The museum is closed on Christmas Day. **'Peter Pan'** Fort Mason Center, Building C, Young Performer Theatre, room 300; 346-5550. Wed, 1pm. \$5-8. The classic children's story is revived for the holiday season.

Randall Museum 199 Muscum Way; 554-9600. Tues-Fri, 10am-5pm. \$6-7. This museum has exhibits and activities for kids. Exhibits include "Trash Bash," an exhibit that teaches how to conserve natural resources with illustrations and graphics, and "Essentially an Estuary: Our Beloved Bay." Winter break workshops begin

Tues/19 and last through December; call the museum for details. Sat: "Saturdays are Special" continues with a showing of animated films, noon-4pm.

San Francisco Maritime Park Fisherman's Wharf at Hyde Street Pier, Hyde at Jefferson; 556-3002. Daily, 10am-5pm. \$2-5. In the nation's only "floating" park, historical sailing ships are berthed at the pier for visitors to explore.

San Francisco Zoo Sloat at 45th Ave; 753-7080. Daily, 10am-5pm. \$3-11. Check out the zoo's newest attractions, a rare white alligator residing in "Bon Temps Swamp," a custom-made habitat, and a meerkat and prairie dog exhibit.

Strybing Arboretum and Botanical Gardens Golden Gate Park, Ninth Ave at Lincoln; 661-1316. Mon-Fri, 8am-4:30pm; Sat-Sun and holidays, 10am-5pm. Free. The arboretum and gardens are located on 75 acres and boast a collection of 7,500 plants from around the world. Current exhibits include a tribute to Victorian women horticulture illustrators.

Bay Area

Aircraft carrier USS Hornet Museum, Pier 3, Alameda Point, Alameda; (510) 521-8448. Daily (closed Tues), 10am-5pm. \$5-9. This National Historic Landmark is the only aircraft carrier museum on the West Coast.

Bay Area Discovery Museum 557 McReynolds, East Fort Baker near Sausalito; (415) 487-4398. Thurs, Tues, 9am-4pm; Fri-Sun, 10am-5pm. \$6-7. The museum hosts learning labs, exhibits, and activities for children, including "Seuss," an interactive exhibit based on the work of the late children's author.

Cannan-Stanford House 1428 Lakeside, Oakl; (510) 444-1876. Guided tours: Wed, 11-4pm, Sun, 1-5pm, and by appointment. \$1-4. This historic house museum, the last Victorian on Lake Merritt, boasts five restored period rooms.

Chabot Space and Science Center 10000 Skyline, Oakl; (510) 336-7300. Tues-Sat, 10am-5pm; Sun, noon-5pm. \$5.50-8. This state-of-the-art science and technology facility houses an observatory, planetarium, and exhibits in a natural park setting.

Children's Fairyland USA 699 Bellevue, Oakl; (510) 452-2259. Fri-Sun, 10am-4pm.

\$5. This 3-D storybook theme park features rides and entertainment for kids, including a play for children, "The Blue Bird," 11am, 2 and 4pm. Children who bring a new pair of socks for charity receive 50 cents off the price of admission. Sat: Owen Flynn Baker performs his "Act-in-a-Box," call for time. Tues: The East Bay Depot gives an arts and crafts demonstration, call for time.

Lawrence Hall of Science Centennial Drive off Grizzly Peak Blvd, UC Berkeley, Berk; (510) 642-5132. Wed-Sun, Tues, 10am-5pm. \$3-7. The public science center features all types of exhibits, films, and activities for adults and children. The museum is closed on Christmas Day. Sat-Sun: Learn how creatures of the dark use their senses to navigate their environments in "Deep Dark Secrets," noon, 1, 2, and 3pm.

Museum of Children's Art 560 Second St, Oakl; (510) 465-8770. Tues-Sat, 10am-5pm; Sun, Noon-5pm. Free. This museum features children's art exhibits, art classes, workshops, and other resources for kids, including a new exhibit showcasing children's book illustrators, "Then and Now."

Oakland Museum of California 1000 Oakl, Oakl; 1-888-OAK-MUSE. Tues-Thurs, Sat, 10am-5pm; Fri, 10am-9pm; Sun, noon-5pm. \$4-6 (free second Sun). Current exhibits include "La Flor y la Calavera: Altars and Offerings for the Days of the Dead," "Secret World of the Forbidden City: Splendors from China's Imperial Palace," and "Fired by Ideals: Arequipa Pottery."

Oakland Zoo 9777 Golf Links, Oakl; (510) 632-9525. Daily, 10am-4pm. \$3.50-6.50. Parking \$3. More than 300 animals from around the world occupy 100 acres of land; check out the new Wart Hog exhibit.

Gerry Tenney Berkeley Public Library, South branch, 1901 Russell, Berk; (510) 649-3943. Wed, 2pm. Free. The teacher, musician, and songwriter leads a family singalong.

every week

BART mural tour Meets at Cafe Venice, 3325 24th St; 285-2287. Sat, 11am. \$2-5. View more than 50 murals in this weekly walking tour sponsored by the Precita Eyes Mural Arts Center.

Brown Bag Lectures UCSF, Health Sciences West building, 513 Parnassus; 476-4394. Wed, 12:10pm. free. These free weekly lectures focus on various health and medical concerns; bring a lunch.

'Caregiving 101' California Pacific Medical Center, Women's Health Resource, 3698 California; 824-3269. Tues, 6pm. Free. These free classes help teach you how to assist a loved one living with HIV or cancer.

Chinese music lessons Chinese Culture Center, 750 Kearny; 986-1822. Sun, 10am-noon, 1:30-3:30pm. \$15. Multi-instrumentalist Hong Wang leads these ongoing lessons in traditional Chinese music for beginners.

Figure drawing session SPEC's, 12 Saroyan; 391-3191. Sun, 1pm. \$12.50. This workshop sets live models of different sizes and sexes in a professional setting for artists of all skill levels.

'Friday Night Skate' Justin Herman Plaza, Embarcadero Center; 752-1967. Fri, 8pm. Free. Join the Midnight Rollers every Friday night for a 12-mile skate through the city.

'Improve Your Public Speaking Skills' Parsons Brinckerhoff, 303 Second St, Ste 700N; 243-3257. Wed, 5:30pm. Free. Bechtel Toastmasters offer weekly workshops on public speaking.

'Introduction to Buddhist Meditation' Old St. Mary's Church, Paulist Center Bookstore, room 5, 660 California; 585-9161. Mon, 12:30-1:15pm. Donation. Buddhist nun Gen Wangchen teaches this ongoing drop-in class on philosophy and meditation.

'Lyric 123-127' Collingwood, 1-800-246-PRIDE. Various ongoing events; call for times and prices. This center holds many events for lesbian, gay, bisexual, transgender, and questioning youths 23 and younger.

'Open Mural Studio' Precita Eyes Mural Arts and Visitors Center, 2981 24th St; 285-2287. Thurs, 7:30pm. \$8. Participate in mural painting or mosaic making projects.

Opera workshops Jon Sims Center for the Performing Arts, 1519 Mission; 554-0402. Thurs, 2-5pm, 6-9pm, Fri, 6-9pm, Sat, 10am-

1pm, 2-5pm. Free, reservations required. Visiting composer and librettist Carla Luero conducts a series of workshops in various vocal disciplines; call for details.

Precita Eyes' Mission mural walks Precita Eyes Mural Arts Center, 2981 24th Street; 285-2287. Sat-Sun, 1:30pm. \$2-10. Tour over 70 murals in the Mission during this six-block walk.

Quicktricks bridge club Metropolitan Community Church, 150 Eureka; 621-4582. Tues, 7pm. \$5, second time free. This weekly bridge club is open to players of all skill levels; partners are provided.

'SF Games' Cafe Commons, 3161 Mission; 679-3678. Fri, 7-10pm. Free. Everyone is invited to play games, including hearts, Scrabble, and dominoes — or you can bring in games — in this weekly group.

'Thursday Showcase' United Nations Plaza, Market at Hyde; 255-1923. Thurs, 7am. Free. This outside bazaar and flea market offers antiques, collectibles, crafts, and import items.

Wine tastings Hats Off! Wine Merchant, 3701 Geary; #102; 750-9707. Fri, 3pm, Sat-Sun, noon. Free. Sample wines from France, California, and other exotic locales.

Bay Area

North Berkeley Senior Center 1901 Hearst, Berk; (510) 644-6107. Various ongoing events; call for times and prices. This non-profit center holds ongoing social events and activities for senior citizens.

Parenting classes Bananas, 5232 Claremont, Oakl; (510) 658-7353. Mon, 7-8:30pm. Free. These year-round classes feature a new topic led by a facilitator and group support.

'Sunday Boyz Brunch and Hike' International House of Pancakes, 1825 Fourth St, San Rafael; (415) 485-0870. Sun, 10am. Free. This hiking and social club for gay and bisexual men meets for brunch before venturing off to a nude beach or trail.

Support group for women coming out Pacific Center, 2712 Telegraph, Berk; (510) 548-8283. Tues, 6:30pm. Free. Women of all ages who are coming out as lesbians or questioning their sexuality are invited to join this discussion and support group.

Turning Point Career Center orientations YWCA, 2600 Bancroft, Berk; (510) 848-6370. Tues, 1:30pm. Free. This orientation outlines the various job-seeking resources available to the public.

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albums, and fans from a private collection. Through Jan 14.

California Historical Society 678 Mission; 357-1848, ext 14. Tues-Sat, 11am-5pm. \$3, seniors and students, free for five and under and members. "Cut and Paste: California Scrapbooks." Exhibit includes scrapbooks, diaries, and photo albums from the late 19th and 20th centuries. Through Sun/31.

California Palace of the Legion of Honor Lincoln Park (near 34th Ave at Clement); 863-3330. Tues-Sun, 9:30am-5pm. \$7, \$5 seniors, \$4 for 12 to 17, free for 11 and under (free second Wed). Permanent exhibitions include a survey of art from the Renaissance to the modern era. "An American Focus: The Anderson Graphic Arts Collection." Almost 200 prints, monotypes, and multiples go on display as part of the Anderson Graphic Arts Collection. Through Sun/31. "The Figure in 20th Century Artists Books from the Reva and David Logan Collection." Through Feb 11.

Cartoon Art Museum 814 Mission (at Fourth St); (415) CAR-TOON. Tues-Fri, 11am-5pm; Sat, 10am-5pm; Sun, 1-5pm. \$5, \$3 students and seniors, \$2 children. "Even More Stranger Than You." The works of Brian

Continued on page 96

art

Art listings are compiled by Sarah Han. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis), and we cannot list cafe exhibits. For information on how to submit listings to this section, see 8 Days a Week. Reviews are by Lindsey Westbrook and Megan Wilson.

museums

Asian Art Museum Golden Gate Park (near 10th Ave at Fulton); 379-8801. Tues-Sun, 9:30am-5pm (first Wed, 9:30am-8:45pm); for the duration of "Golden Age," extended evening hours Thurs-Sat until 9pm). Regular admission: \$7, \$5 seniors, \$4 youths; "Golden Age" exhibit requires \$6-per-person surcharge.

"Between the Thunder and the Rain: Chinese Paintings from the Opium War Through the Cultural Revolution, 1840-1979." More than 100 paintings, handscrolls,

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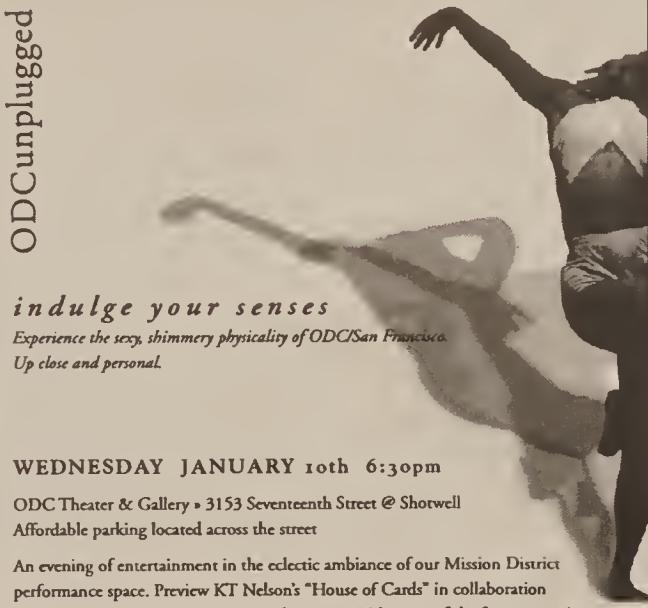
Celebrating Modern Art: The Anderson Collection is organized by the San Francisco Museum of Modern Art. The exhibition is supported by the Board of Trustees of the San Francisco Museum of Modern Art and the Modern Art Council, a Museum auxiliary.

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'Recess' art

Through Jan. 20, San Francisco Art Institute

Framed by its intentionally evocative playground title, this group show of eight individual artists and three artists' teams encourages risk and creative liberation. The curators — Mark Brest van Kempen, Eva Konigova, and Liz Oppenheimer — challenged artists to confront projects previously thought to be, as they phrase it in their exhibition statement, "too scary, too ambitious, too unambitious, too politically incorrect, too politically correct, too personal, too pretentious, too light, too big, too ridiculous or projects they conceived of as being impossible." In answer to this complex assignment, the artists inject the unruly and absurd into the familiar and traditional. Down River's sweetly macabre room installation punctuates this theme with its spinning dolls atop photographs that vomit both whispers and music-box melodies, evoking both *The Secret Garden* and John Saul's *Suffer the Children*. Val F. Russell's *Virtual Tattoo, Part II* (a video projection layering graffiti onto stairs) explores the psychic parameters of space and entitlement, while Tania Vu's *Experiment* (a mass of English ivy, chart paper, solutions, electrodes, and electronics), defies traditional notions of art. Perhaps still constrained by self-consciousness or overanalysis, several works seem too contrived in this environment of creative abandon — Will Rogan's *Untitled (or the title for this work is carved in a stick which is presently caught in a whirlpool moving neither closer to the vortex nor further from its pull)* was particularly affected. However, I consider those to be exceptions in an impressive show overall. Mon.-Sat., 11 a.m.-6 p.m., Walter and McBean Galleries, 800 Chestnut, S.F. (415) 749-4507. (Megan Wilson)



Museums

From page 95

Biggs, Lloyd Dangle, Jason Jägel, Isabel Samaras, Chris Ware, and Steven Weissman. Through Feb 25.

M.H. de Young Memorial Museum 75 Hagiwara Tea Garden Drive, Golden Gate Park; 863-3330. Tues-Sun, 9:30am-5pm (first Wed, 9:30am-8:45pm). \$7, \$5 seniors, \$4 youths (free first Wed). Closed Dec 31-Feb 2005. "Farewell Week at the Old de Young Museum." Six exhibits relating to the historical

periods of the museum. Free admission and flash photography permitted. Tues-26-Sun/31. "From Three Continents: Textile Acquisitions, 1996-2000." Through Sun/31.

"Pan American Unity Exhibit: Exploring the Mural by Diego Rivera." Through Sun/31.

Exploratorium 3601 Lyon; 563-7337. Tues-Sun, 10am-5pm (Wed until 9pm). \$9, \$7 students and seniors, \$5 youth (free first Wed). "The Changing Face of Women's Health." This exhibit includes video, art, and text.

Through Mon/1. "Traces of Time." Over 30 photographic images by William Neill. Through Jan 7.

Mexican Museum Fort Mason Center, Bldg D, Marina at Laguna; 441-0404. Wed-Sun, 11am-5pm (first Wed, noon-7pm). \$4, \$3 students and seniors (free first Wed). "Chicanos en Mictlán: Dia de los Muertos in California." Through a survey of the history of the Day of the Dead observances in California, the Mexican Museum traces the evolution of the holiday and its transplantation to the United States. Through Sun/31.

Museo Italo Americano Fort Mason Center, Bldg C, Marina at Laguna; 673-2200. Wed-Sun, noon-5pm (first Wed, noon-7pm). \$3, \$2 students and seniors; free for 11 and under and on first Wed. "Life and Form." Exhibition of Bay Area student sculptures. Through Jan 4. "Beniamino Bufano: A Retrospective." Various sculptures, paintings, prints, poems, and mosaics highlight the career of the famed San Francisco sculptor.

Through Jan 14.

San Francisco Museum of Modern Art 151 Third St; 357-4000. Fri-Tues, 11am-6pm; Thurs, 11am-9pm (closed Wed). \$9, \$6 seniors, \$5 students, 13 and under and members free (free first Tues; half-price Thurs, 6-9pm).

"Double Feature: New Works by Nick Crowe and Gary Hill." Two media artists look at how technology affects human experience. Through Jan 15. "Celebrating Modern Art: The Anderson Collection." More than 330 paintings, sculptures, and works on paper will take up three floors of gallery space in this selection of works from the Anderson collection. Through Jan 15. "The Darker Side of Playland: Childhood Imagery from the Logan Collection." Thirty works explore and undercut the traditionally blissful imagery of childhood. Through Jan 31.

Yerba Buena Center for the Arts 701 Mission; 978-ARTS. Tues-Wed and Sat-Sun, 11am-6pm; Thurs-Fri, 11am-8pm. \$6, \$3 seniors, students, and youths (free first Thurs, 5-8pm). "Tom Friedman, OO." A 10-year survey of works by the American artist. "Juvenilia." Both exhibits through Jan 28.

Bay Area

Angel Island Immigration Station Men's Barracks, Angel Island; (415) 543-0520. Accessible by ferry from Tiburon, (415) 435-2131; San Francisco, Oakland, Alameda, and Vallejo.

(415) 773-1188. Daily, 11am-3pm. "Prisoners of Age." An exhibition of photographs looks at elderly prisoners in North America. Through Sun/31.

Marin Community Foundation 17 E. Sir Francis Drake Blvd., Ste 200, Larkspur; (415) 499-8350. Mon-Fri, 9am-5pm. "Community Creates Art!" Works by Canal Arts of Pickleweed Park, Cedars Center of Marin, and Marin Interfaith Youth Outreach. Through Jan 4.

Mills College Art Museum 5000 MacArthur, Berk; (510) 430-2164. Tues-Sat, 11am-4pm; Sun, noon-4pm. Free. "Tom Holland: The First Five Years' Work." Expressionism by the Berkeley-based artist. Through Sat/23.

Museum of Anthropology 103 Kroeger Hall #3712, UC Berkeley; (510) 643-1193. Wed-Sun, 10am-4:30pm. "The Art of Research: Nelson Graburn and the Aesthetics of Inuit Sculpture." Collections of Inuit soapstone carvings. "Tzintzuntzan, Mexico: Photography by George Foster." The UC Berkeley professor emeritus of anthropology exhibits his photographs, collected from 1945 to 1999. "Sites Along the Nile: Rescuing Ancient Egypt." Exhibit includes nearly 600 objects, including jewelry, pottery, and sculpture. "Yoruba Divination: Selections from the Collections of William and Berta Bascom." An exhibit focusing on the aims and techniques of Ifa divination. All exhibits through June 30.

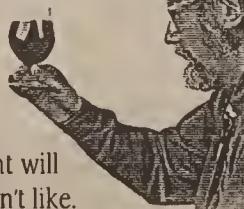
Oakland Museum of California 1000 Oak, Oak; (510) 238-2200. Wed-Sat, 10am-5pm; Sun, noon-5pm (first Fri, 10am-9pm). \$6, \$4 seniors and students. "Secret World of the Forbidden City." Art objects from the Chinese Imperial Court during the Qing dynasty. Through Jan 24.

UC Berkeley Art Museum 2625 Bancroft, Berk; (510) 642-0808. Wed, Fri-Sun, 11am-5pm; Thurs, 11am-9pm. \$6, \$4 seniors and youths. "Continuous Replay: The Photographs of Arnie Zane" (on display at Pacific Film Archives, 2625 Durant). Through Jan 8. "Tacita Dean/MATRIX 189 Banewil." Dean used four cameras to track a solar eclipse of 1999. Through Jan 28.

galleries

Ongoing

A.O.V. 3328 22nd St; 431-8341. Thurs-Fri, 5-8pm; Sat, noon-8pm. Part two of Julio Morales's "Fuzzyland" series is composed of 12 ballpoint drawings on white vellum (the first was exhibited at Terrain Gallery earlier this year). Rendered in simple blue lines, Morales's figures — dismembered, simplified bodies of boys and men — look to be from the pages of NAMBLA's how-to S-M guide. A disembodied face gagged at the mouth floats in isolation; figures participate in gestures that allude to scrubbing the floor,



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mouth floats in isolation; figures participate in gestures that allude to scrubbing the floor, washing the dishes, and masturbating. The vague quality of these psychological pantomimes only adds to their perversity. The drawings, though sparse, have been layered with altered digital scans, suggesting that the prevailing mood of anxiety that quietly infuses these works isn't exclusively dedicated to the pictorial scenarios, but concerns the very practice of drawing in its search for self-definition. Through Jan 6. (Wilson)

Aquarius Records 1055 Valencia; 647-2272. Mon-Wed, 10am-5pm; Thurs-Sun, 10am-10pm. "Tour Spiel," a group show featuring photographs taken of musicians on the road. See Critic's Choice.

ArtHaus 1053 Bush, Ste 2; 922-8219. Call for appt. "Paper Products: Works in, on, and about Paper," featuring works by Adam Kurtzman, Suzanne Benton, Samuel Fleming Lewis, and others. Through Sat/30.

Art Hut 626 Clayton, Apt D; 437-0949. Call for appt. "Nutty!" eight artists exhibit their idiosyncratic work. Through Jan 6.

Artseal 1847 Larkin; 567-3523. Mon-Fri, 10am-6pm; Sat, 10am-5pm. A holiday exhibition of selected vintage photographs, including cityscapes and landscapes. Through Sun/31.

Artrack 1155 Mission; 255-7390. Tues-Sat, 11am-5pm. "The Art of Grace Slick," mixed-media creations. Through Sun/31.

Balazo/Mission Badlands Gallery 2811 Mission; 920-0896. Sat-Sun, 2-6pm. "My Own Private Monsters," more than a dozen artists expose the demons in their closets. Through Sun/24.

Base 720 York, no. 102; 401-9025. Tues, Fri-Sat, 11am-4pm; Wed-Thurs, 11am-9pm.

"Common Gaze," group photography exhibit. Through Jan 6.

Braunstein/Quay 430 Clementina; 278-9850. Tues-Sat, 11am-5pm. Highlights from

Anne Carter's work. Through Sat/30.

Catharine Clark 49 Geary; 399-1439. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5:30pm. "The Land of Cotton," works by Travis Somerville; "Waiting for a Sign," works by Danielle Giudici. Both exhibits through Sat/23.

Joseph Chowning Gallery 1717 17th St; 626-7496. Call for hours. "Holiday Exhibition and Sale." Through Fri/22.

Crown Point Press 20 Hawthorne; 974-6273. Tues-Sat, 10am-6pm. "Winter Group Exhibition," etchings and woodcuts by various artists. Through Sat/30.

Crucible Steel 2050 Bryant; 648-7562. Daily, 10am-10pm. "Salon," a group show of seven new artists. Through Thurs/28.

871 Fine Arts 49 Geary; 543-5155. Tues-Sat, 10:30am-5:30pm. "From Paper: Mosaics and Cut-Outs," works constructed from inexpensive paper materials by Dan Max. Through Sun/24.

Fraenkel 49 Geary, 981-2661. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "California," photographs by Robert Adams. Through Fri/29.

Gallery 16 1616 16th St; 626-7495. Mon-Fri, 9am-5pm. "Carry the One," new paintings by Xylor Jane. Through Fri/22.

Galerie Louvre 3571 Sacramento; 567-7557. Mon-Fri, 9:30am-6pm; Sat, 11am-4pm. Abstract expressionist acrylic paintings by Tom Schultz. Through Tues/2.

Galleria Paule Anglim 14 Geary; 433-2710. Tues-Sat, 11-5:30pm. Works by Alice Shaw and Wally Hedrick. Through Fri/29.

Graystone 250 Sutter, Third fl; 956-7693. Tues-Fri, 11am-5:30pm; Sat, 11am-5pm. New work by Oakland artist Lynn Beldner. Through Sat/23.

Haines 49 Geary; 397-8114. Tues-Sat, 10:30am-5:30pm (first Thurs until 7:30pm). "Found," photographs by Nigel Poor. Through Jan 10.

Hostelt 430 Clementina; 495-5454. Tues-Sat,

11am-5:30pm. "Phylum: New Pictures," by Richard Barnes; "Thirty Times the Length of My Breath," works by Orit Ralf. Both exhibits through Jan 20.

Istituto Italiano di Cultura 425 Washington; 788-7142. Mon-Fri, 9am-5pm. "Cagliari-San Francisco," oils on canvas and etchings by Mario Delogu. Through Jan 12.

Jenkins Johnson Gallery 464 Sutter; 677-0770. Tues-Sat, 10am-6pm; Sun, 11am-5pm. "Revealing Beauty," paintings by Shelley Jordan. Through Fri/22.

jennjoy 49 Geary, Fourth fl; 398-2040. Tues-Sat, 11am-5pm. "[climax]," the works of Sheila Pepe, Jessica Snow, Jonathan Hammer, Bill Durlin, Julian Hoher, Amy Ellington, Jason Kleidosty, Twan Janssen, and Veronica Dejesus. Through Jan 27.

Robert Koch 49 Geary; 421-0122. Tues-Sat, 10:30am-5:30pm. "Holiday Show," works by Tom Baril, Debra Bloomfield, Lynn Geesaman, Josef Koudelka, and Wayne Levin. Through Sat/23.

Linc Real Art 1 Otis; 503-1981. Thurs-Sat 12-5pm (or call for appointment). Works by Charles Linder and Sam Tchakalian. Through Sat/30.

Luggage Store 1007 Market; 255-5971. Wed-Sat, noon-5pm. "Short Cuts," part four of a four part series. Curated by nome and featuring the works of Sam Flores, Mycow, Sara Wooley, Scatha, Christopher Ruess, Aaron Curry, Theresa Smith, Jon Domingo, d23 Soule, Sirron Norris, E Star, and Ben Jerde. Through Wed/20.

M Gallery 555 Sutter, S.F. 398-3630. Thurs-Sat, 1-5pm. Working mainly in bronze, Llisa Demetrios has produced many different sculpture series over the last 10 years, and a sample of each is showing at M (formerly the Mill and Short Gallery). Her five *Portraits of My Father* are the most powerful and visually complex of all the works in the show. To create the humanoid crucifix forms, she used steel to form the base of the figures and dribbled bronze over them in uneven globs reminiscent of some horrible skin disease, turning the forms of her father into portraits of Dorian Gray. The *Doorway Series*, Demetrios's latest work, are a series of rectangular bronze doorways through which abstract shapes are caught in the act of passing. The shapes almost resemble paper cutouts and recall both humanoid forms and swinging doors — frozen in time but also seemingly capable of movement. Through Fri/29. (Westbrook)

Mission Cultural Center 2868 Mission; 821-1155. Tues-Fri, 11am-7pm; Mon and Sat, 11am-4pm. "Creativity Explored 2000," works by adults with disabilities. Through Wed/3.

Modernism 685 Market; 541-0461. Tues-Sat, 10am-5:30pm. "Getting Bigger," works by Jean Charles Blais; "New Works on Paper," by Glen Baxter. Both exhibits through Sat/23.

Scott Nichols 49 Geary, Fourth fl; 788-4641. Tues-Sat, 11am-5pm. "Starry Nights," recent black and white work from photographer Neil Folberg. Through Sat/30.

111 Minna Gallery 111 Minna; 974-1719. Call for hours. "Novo Deus II," recent paintings by Doze Green. Through Jan 31. See online Critic's Choice at sfbg.com/AandE/Art/index.html.

Reflections Gallery 589 Howard; 896-5958. Tues-Fri, 10am-6pm (closed noon-1pm); Sat, noon-5pm. "Skin," an all-media exhibit of nudes and erotic and fetish artwork by 20 local artists. Through Fri/22.

Andrea Schwartz 333 Bryant; 495-2090. Mon-Fri, 9am-5pm. "Boom," mixed media on panel by Danae Anderson; "The Inevitability of Condensation," oil on canvas by Victoria Wagner. Both exhibits through Sat/22.

S.F. African American Historical and Cultural Society Fort Mason Center, Bldg C; 441-0640. Wed-Sun, noon-5pm. "Black Artist: Creations 2000," various works. Through Sat/30.

S.F. Art Institute Walter and McBean Galleries, 800 Chestnut; 771-7020. Mon-Sat, 11am-6pm. "Recess," several artists play with the theme of free time. See Critic's Choice. "Anne Sanders: The Story of a Feeling," new work by Pierre Huyghe and Philippe Parreno. Through Jan 20.

SF Photography Center 50 Scott; 554-9522. Tues-Thurs, 3-10pm; Fri-Sat, 11-5pm. "O Tannenbaum: The Final Days," photographs by Doria Mueller-Beilschmidt. Through Sat/30.

San Francisco Center for the Book 300 De Haro; 565-0545. Mon-Fri, noon-5pm. "Learning Curve/s," recent works by the Mills College Book Arts Program and the artists that influenced them. Through Jan 6.

San Francisco Museum of Modern Art Rental Gallery Fort Mason, Bldg A, Marina at Laguna; 441-4777. Tues-Sat, 11:30am-5:30pm. "Creatures and Critters," wild animals and "Creative Growth," portraits of artists by Letta Ramos. Through Thurs/21.

San Francisco Women Artists Gallery 370 Hayes St; 552-SFWA. Tues-Sat, 11am-6pm; Thurs, 11am-8pm; 2nd and 3rd Sun, 1-4:30pm. "Celebrations," an all-media exhibit. Through Sat/30.

3A Garage Architecture Gallery 27 South Park; 543-3347. Tues-Fri, 11am-5:30pm; Sat, 11am-4:30pm. Architectural sketches, drawings, and watercolors auctioned to benefit the gallery. Through Fri/22.

Toomey-Tourell Fine Art 49 Geary; 989-6444. Tues-Fri, 11am-5:30pm; Sat, 11am-5pm. New paintings by Livia Stein. Through Sun/31.

Two of Hearts Studio 4147 19th St; 864-5551. Call for hours. Holiday Art Show. Through Sat/23.

Roy Vinson 2146 Third St; 431-9261. Call for

appointment. Seventy-two oil paintings by Roy Vinson. Ongoing.

Vorpal 393 Grove; 397-9200. Tues-Sat, 11am-6pm. "Art of the Vine," various artists celebrate the joy of wine. Through Sun/30.

Stephen Wirtz Gallery 49 Geary, Bankers Investment Building; 433-6879. Call for hours. Ulrike Palmbach transforms her materials — felt, twine, thread, beeswax — into pieces whose conceptual perspective dances between the lyrical and the mundane, into a realm where the personal and the universal dovetail. *Inertia*, a large installation of felt objects in varying sizes, lies densely scattered across the gallery floor. Made from layers of blankets, the elements resemble tops that have been spun silly into a cozy oblivion. The rest of the show is composed of intriguing individual works. *Milk and Honey*, a large apparatus of two heavy pendulums crocheted from twine, drapes from the ceiling off a substantial wood hanger. There are also several spirited pieces that almost appear to be common items from the domestic realm. Like the others, these works toy with the viewer's perceptions of the proverbial and the strange. Through Sat/23. (Wilson)

Bay Area

Albany Arts 1251 Solano, Albany; (510) 526-9558. Tues-Sat, 10am-6pm; Sun, noon-5pm. "Trees of the Sierra: Fall to Winter," color photographs by Michael Williams. Through Mon/1.

Blithe Spirit 18 E Blithedale, Mill Valley; (415) 383-6427. Tues-Sat, 11am-6pm; Sun, noon-6pm. "Functional Crafts and Artful Gifts for the Holidays in Ceramic, Glass, Wood, and Metal." Through Mon/25.

Bing Gallery 2314 Telegraph, Oakl; (510) 625-0910. Sat-Sun, 1-5pm. A viewing of works by Susan Marie Freda and Rebecca Aviva Schwarz. Through Sun/31.

Thelma Harris Gallery 5940 College, Oakl; (510) 654-0443. Tues-Fri, 11am-7pm; Sat, noon-5pm. "Straight from the Soul," wall sculptures and paintings by Kevin Cole. Through Sun/31.

They! 4920 Telegraph, Oakl; (510) 428-2349. Tues-Sat, 11am-6pm; Sun, 11am-5pm. Paintings and ceramic sculpture by Michael Perkin. Through Sat/30.

Laney College Art Gallery 900 Fallon, Oakl; (510) 464-3586. Mon and Thurs, 11am-5pm; Tues-Wed, 11am-7pm. "Decorative Wood-work Furniture," work from Laney College students. Through Wed/20.

Lizabeth Oliveria Gallery 942 Clay, Oakl; (510) 625-1350. Tues-Sat, 10:30am-6pm. Recent paintings and sculpture by Christopher Oliveria. Through Tues/26.

Nexus 2701 Eighth St, Berk; (510) 533-9786. Thurs-Sun, 11am-5pm. "The Glitter Reminder," paintings, prints, photos, and installations by various artists. Through Sat/23.

Continued on page 98

'Tour Spiel'

Through Sun/7, Aquarius Records

Great art can sometimes be boring. But sometimes, out of boredom comes great art. That's certainly the case with *Tour Spiel*, a collection of almost 100 photographs depicting the not-so-glamorous life of both local bands and major national acts on the road. It's all about sleeping on strangers' floors, playing softball in small-town public parks, and driving, driving, driving — lookin' at the world through a windshield. Most of the photos are simple but interesting shots of band members taken by other musicians, friends, roadies, and the various owners of crash pads worldwide. Gail Butensky's guest book, for instance, includes a picture of Steve Albini cooking breakfast while posing with a big sausage. It's amazing how the bands begin to blur together and resemble one another after a while (with the exception of Michael Jackson, who always appears plastic) and even lose their rock star aura the moment they leave the stage and hit the interstate. We feel like we were there with the band as we read the caption of Modest Mouse's spring 1997 tour montage: "We almost died three times." None of these photos are like the typical band promotional stills we're used to seeing. One shows a haggard, unshaven, and stressed-out band who just spent the night in a stranger's car after wrecking their van in a snowdrift, letting us transcend the usual impersonal stage-floor

GODDESS NOV/DEC 1997, BY LAURA STEWART



dynamic. Other images work toward a more cosmic metaphor for road life. In a photo of the French-Italian border, June of 44's Sean Meadows shot nothing more than a dark tunnel; it's a bleak view of transit/transit in a foreign place. San Francisco's meticulously stocked Aquarius Records is entering its fifth year in the Mission; help celebrate by perusing the photos while you browse the bins. Mon.-Wed., 10 a.m.-9 p.m.; Thurs.-Sun., 10 a.m.-10 p.m., 1055 Valencia, S.F. (415) 647-2272. (Lindsey Westbrook)

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Galleries

From page 97

Pacific Bridge 95 Linden, #6, Oakl.; (510) 451-8840. Wed-Fri, 1-6pm; Sat, 11am-6pm. "Mr. Nguyen," mixed media works by Hanoi-based Nguyen Minh Thanh, Nguyen Quang Huy, and Nguyen Van Cuong. Through Thurs/21.

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Traywick 1316 10th St, Berk; (510) 527-1214. Tues-Sat, 11am-6pm. Group show by several gallery artists. Through Sat/23.

to confirm. Reviewers are Robert Avila, Kim Brooks, Rita Feliciano, and Brad Rosenstein. Dance commentator is Sima Belmar. See 8 Days a Week for information on how to submit items to the listings.

theater**Ongoing**

• **The Cherry Orchard** *Shelton Theatre*, 533 Sutter; 419-8368. \$15-29.50. Thurs/21-Fri/22, 8pm. Oleg Liptsin directs Lighthouse Theatre's successful rendition of Chekhov's masterpiece about the decline of the Russian leisure classes. Prescient in its time, the story — staged here with a fidelity that is pure but never rigid — casts a particular light on our own historical moment of Silicon-fueled social upheaval and cultural desiccation. Lively and expansive staging frees up some lovely performances from a very capable cast. Among them, Felicia Faulkner as Madame Ranevsky embodies all the restless enthusiasm and compassion of Chekhov's heroine, while John Amanson's Lopakhin simmers under a ruhlike smile

that recalls a character from Tennessee Williams. J. McMullen immediately endears us to Gaev, Ranevsky's sentimental brother, whose peculiar combination of cleverness and ineptitude marks him indelibly as the child of aristocracy. And Joe Cole delivers a performance as Pishchik that roars with a cattle rancher's boisterous charm. With fine performances across the board, this enjoyable production provides lines and characters to muse over for days to come. (Avila)

A Christmas Carol *Geary Theater*, 415 Geary; 749-2228. \$11-49. Tues-Sun, 7pm (also Sat-Sun, Thurs/21, and Tues/26-Wed/27, 2pm). Through Wed/27. American Conservatory Theater's staging of the classic Dickens Yuletide story of grumpiness, ghosts, and redemption has been an S.F. tradition for two and half decades now, and with obvious reason: the alternately witty, scary, warm, and only mildly treacly adaptation by Laird Williamson and Dennis Powers hits just the right tone for broad, all-ages appeal. Scrooge is the only character allowed any real dramatic depth, and Raye Birk returns (and again codirects with Candace Barrett) to deliver the disdain, fear, and ultimate heart that the role demands. He leads a mostly — but not uniformly — effective cast of local theater veterans and ACT Young Conservatory performers, who don't really have much to do beyond providing the backdrop for Scrooge's transformation; Michael Gene Sullivan as Scrooge's nephew, Fred, and Wilma Bonet in a few small roles notably inject some personality into the ensemble. The evening's highlights include Robert Morgan's lush period costumes and the haltingly haunting entrance of the ghost of Marley. (Ann Brody Guy)

Debunking Love *New Conservatory Theatre Center*, 25 Van Ness; 861-8972. \$15-35. Wed-Sat, 8pm (also Sun/31, 2pm). Through Jan 6, 2001. In Prince Gomolvilas's play, Adam (Alfredo Victoria), a successful writer of detective novels, searches for the meaning of love in an emotional landscape shaped by San Francisco identity politics. Sexual orientation and race vie for Adam's loyalties as love

interests Buddy (Robert Wu) and Tony (Steve Garland) try to spark a political commitment in this reluctant activist. Adam worries that his outing in the public eye will jeopardize the popularity of his white and decidedly straight private eye. The play tackles weighty themes with a light touch, the source of its strengths and weaknesses. The script saddles some good dialogue with a clunky theme. Despite the stilted aspects, however, the play has genuinely enjoyable moments. The performances are spirited, and Garland is exceptionally good. As for love, the play doesn't debunk it hard enough to instill a sense of existential crisis (its musings on the subject are superficial and familiar), but the final affirmation at least comes at us quietly and not unmovingly. (Avila)

Destin@ation.SF *Victoria Theatre*, 2961 16th St; 863-7576. \$25. Fri-Sat, 8pm; Sun, 7:30pm. Through Jan 21, 2001. Spectacles Productions presents their latest musical featuring lavish costumes and special lighting effects. **A Grand Night for Singing** *New Conservatory Theatre Center*, 25 Van Ness; 861-8972. \$16-32. Thurs-Sat, 8pm; Sun, 2pm. Through Jan 21, 2001. The New Conservatory Theatre Center presents Rogers and Hammerstein's musical revue.

I Married an Angel *Eureka Theatre*, 215 Jackson; 788-1125. \$13-25. Thurs/21-Fri/22, 8pm; Sat/23, 6pm. The 42nd Street Moon group presents Rodgers and Hart's musical.

• **Mamma Mia!** *Orpheum Theatre*, 1192 Market; 512-7770. \$33-75. Wed-Sat, 8pm (also Wed, Sat, Thurs/21, and Thurs/28, 2pm; no Wed, 2pm, shows after Wed/27); Sun, 2pm (no show Sun/24). Starting Jan 7, Tues-Sat, 8pm and additional shows Sun, 7:30. Through Feb 17. I can't admit to ever having been an ABBA fan, so I was amazed at how many of the group's 22 songs featured in this smash London musical were completely ingrained in my consciousness. Catherine Johnson's book, centered on a wedding on a Greek island, is an amusing trifle but often quite clever in working in these familiar songs. Given the high camp factor, what's surprising is just how effective these tunes are theatrically, and under Phyllida Lloyd's playful direction the evening has a joyous, megawatt energy more typical of old-time musical comedy. This U.S. premiere features a marvelous cast, spot-on musical direction by Edward G. Robinson, and a simple but luscious production design by Mark Thompson. It's a bubble-gum evening to be sure, but of very high quality and enormous fun. (Rosenstein)

• **Naked Boys Singing!** *Theatre Rhinoceros*, 2926 16th St; 433-9500. \$25-30. Extended run: Wed/20-Fri/21, 8pm; Sat/22, 6 and 9pm; Sun/23, 7pm. No false advertising here; just seven guys singing their pants off. This L.A.-to-New York hit conceived by Robert Schrock features 16 songs celebrating everything from "Gratuitous Nudity" to locker-room erections. For all its frothiness the show makes some credible gestures toward dimension, including one man's touching message to a dead lover. Many of the hods on display are actually as imperfect as the voices, which is all part of the point of F. Allen Sawyer's refreshingly inclusive direction. (Rosenstein)

La Pastorela Endiablada *Instituto Familiar de la Raza*, 2919 Mission; 255-2320. Free. Fri/22-Sat/23, 7:30pm (also Sat/23, 5:30pm). El Teatro de la Esperanza presents its contemporary rendition of the traditional Mexican shepherd's play.

R. Buckminster Fuller: The History (and Mystery) of the Universe *George Coates Performance Works*, 110 McAllister St., CIVIC CENTER, SF. Written and Directed by D.W. Jacobs From the life, work and writings of R. Buckminster Fuller Performed by Ron Campbell

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• **The Vagina Monologues** *Alcazar Theater*, 650 Geary; 433-9500. \$30-45. Tues, 8pm; Fri-Sat, 8:30pm (also Sat, 5pm); Sun, 3 and 7pm (additional shows Wed/27-Thurs/28, 8pm). Through Sun/31. Playwright Eve Ensler performs an evening of monologues culled from hundreds of interviews with women about their most private parts. A charismatic New Yorker, Ensler instantly establishes a chatty, affable tone, leavening material that could turn cheaply scatological with a delightful sense of humor. Given the tumultuous acclaim the show has received, I can't say I found many of these monologues terribly surprising; the indignities of the gynecologist's office, for instance, are pretty well-worn comedic territory. What Ensler brings to the table are candor, playfulness, and a spiritual righteousness, and the laughter she provokes in celebrating vaginas as zones of power and pleasure is a singular gift. (Rosenstein)

The Wrapping Paper Caper: A Tale of Holiday Mischief *Wed/20-Sat/30, 1:30pm (no shows Sun/24-Mon/25)*, II Teatro 450, 449 Powell, S.F. \$10-12. (415) 433-1172. Liebe Wetzel and her ensemble, Lunatic Fantastique; are generally known for puppetry intended for adults. But this holiday show is aimed at all ages, and it seemed to particularly delight the younger and older ends of the audience spectrum. Loosely structured as a film noir-style mystery involving a bumbling private eye and a conspicuously wrapped gift, this 40-minute show is basically an excuse for some wonderfully inventive and shamelessly silly puppetry crafted from ordinary objects. My own favorites were a glowing crustacean made of silverware and a basket of dinner rolls that went through some inspired transformations.

Great lightweight fun, and a perfect break from the madness of holiday shopping. (Rosenstein)

Bay Area

Dinner with Friends *Berkeley Repertory Theatre*, 2025 Addison, Berk; (510) 647-2949. \$16-51. Tues and Thurs-Sat, 8pm (also Sat, Thurs/21, Jan 4, 2pm); Wed, 7pm; Sun, 2pm. Through Jan 5, 2001 (no show Sun/24; no matinee Sat/23). In Donald Margulies's Pulitzer-winning play, Gabe (Dan Hiatt) and Karen (Lauren Lane) invite their long-time best friends Tom (Bill Geisslinger) and Beth (Lori Holt) to dinner. Tom is conspicuously absent, and Beth soon reveals he has left her for another woman. This soap opera situation is initially played out in pedestrian terms, but things deepen as Margulies focuses on the divorce's repercussions on the foursome's friendships, particularly the questions it raises for Gabe and Karen. Margulies has a knack for teasing complex emotional wrinkles out of iconic human relationships, but he can also be maddening, his characters irritatingly self-absorbed and his dialogue toe-scrunchingly awkward. Hiatt and Holt do fine work, but lopsidedness in both the performances and the writing makes for an only partially satisfying dinner. (Rosenstein)

• **The Weir** *Berkeley City Club*, 2315 Duane, Berk; (510) 843-4822. \$26-35. Extended run: Wed/20-Fri/22 and Tues/26-Fri/29, 8pm; Sat/23 and Sat/30, 2 and 8pm. The Aurora Theatre Company has managed to snag the Bay Area premiere of Conor McPherson's international hit, and it's in excellent hands. This chamber play set in a rural Irish pub seems tailor-made for the intimate Aurora space. The regulars at Brendan's get thrown for a loop by the appearance of newcomer Valerie (Emily Ackerman), who's renting a local house rumored to be haunted. The ensuing exchange of ghost stories gets trumped by Valerie herself, who may know more of the unseen world than any of her pubmates. Director Tom Ross and his exceptional cast rarely miss a single subtextual note in McPherson's deceptively simple play, a celebration of the healing power of companionship in a lonely place. Allen McKelvey, W. Francis Walters, Charles Shaw Robinson, and Julian López-Morillas all do fine work, and Ackerman is excellent in the pivotal role. (Rosenstein)

stage

Stage listings are compiled by Sarah Han. Performance times may change; call venues

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dance

Forever Tango Theater on the Square, 450 Post; 433-9500. Tues-Thurs, 8pm; Fri-Sat, 3 and 8:30pm; Sun, 3pm. \$30-45. Through Sun/31. The Argentine production is back for a limited albeit sizzling run.

performance

"Ain't Misbehavin'" Yerba Buena Center for the Arts, 701 Mission; 978-ARTS. Tues-Sat 8pm; Sun 7:30pm (also Sat-Sun, 2pm). Through Sun/31. \$42.50. The San Francisco Musical Theater Company presents a production directed by Ted Lange and starring Nichelle Nichols.

'Children's Theatre Project: Funny Fables and Folk Stories' Diego Rivera Theatre, 50 Phelan; 239-3132. Fri, 7pm; Sat, 11am and 2pm. Free. City College presents a performance directed by Ann Fajilan. Advanced acting students portray animals, spirits, and characters in multicultural folk tales "to celebrate the holidays and to remind all peoples of our universal commonality."

'Cosmic Cabaret' Charles Hagar Planetarium, 1600 Holloway, Rm 422; 841-0699. Sat, 8pm. \$10. Lynda Williams and other Bay Area science entertainers perform in this comedic musical benefiting SFSU's Planetarium Productions.

'5 Octaves off Broadway' Piaf's, 1686 Market; 864-3700. Wed, 9pm. \$10. Recording artist Arianna sings popular Broadway and movie show tunes.

'Girls Just Wanna Have Fun' Aunt Charlie's Lounge, 133 Turk; 441-2922. Sat, 10pm and midnight. Through Sat/30. Free. Kristy Cruise hosts a drag cabaret.

'Midnight Mass' Bindlestiff Studio, 185 Sixth St; 974-1167. Thurs-Sat, \$7-\$12 sliding scale. Members from Teatro ng Tanan, Overseas Artist, and tongue in A mood perform an assortment of original holiday comedy shorts. Proceeds benefit Bindlestiff Studio and SOMA Pilipino.

'Opening Night for David Mamet's 'State and Main' Embarcadero Center Cinema, One Embarcadero Center (Battery and Clay), Promenade Level; 352-0810. Fri, 7 and 8pm. \$8.50. Before the viewing of Mamet's newest film, the actors from American Conservatory Theater present a live performance of scenes from Mamet's earlier work, *Glengarry Glen Ross*.

'The Prince of Madness' Gershwin Theater, 2350 Turk; 441-3687. Wed, 8pm. \$15-18. See 8 Days a Week, page 70.

Bay Area

'Soundscapes from the Struggle' 1515 Webster, Oakl; (510) 238-8080, ext 310. Fri, 8pm. Call for price. Local youth organization Third Eye Foundation celebrates the release of its new CD with spoken word and hip-hop performances.

See 8 Days a Week, page 70.

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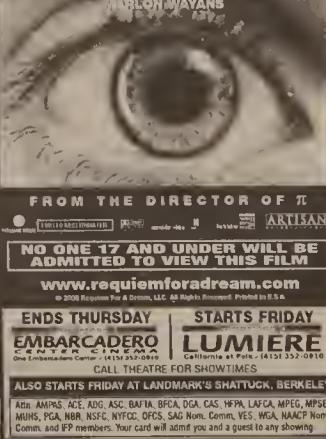
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'State and Main'

Vermonster

The new comedy from David Mamet — a notion that's maybe the best, if least intended, joke here — was a fave rave at Montreal, Toronto, Mill Valley, and other film festivals. Which just goes to show that when you're living, eating, drinking, and breathing movies for a week, any reasonably clever movie about movies can seem like caviar with a cherry on top. Back in the harsh sunlight of ordinary life, *State and Main* looks a lot more like Spam that thinks it's prosciutto. Mamet takes a very hoary idea — a film crew of the usual big-league egos 'n' nitwits descends upon a small town for location shooting, upending the local equilibrium as its own internal relations deteriorate — and gets very little fresh satirical mileage from it. On art's side, the usual suspects include a fatuous, jailbait-jonesing leading man (Alec Baldwin), an ever so sensitive blond bimbo starlet (Sarah Jessica Parker), a Teflon-armored director (William H. Macy), an easily disillusioned nerdy writer (Philip Seymour Hoffman), and a litigious L.A. lawyer-type producer (David Paymer). The chief Vermont townies are a level-headed bookstore owner-ingenue (Rebecca Pidgeon), her blowhard boyfriend (Clark Gregg), the doofus mayor (Charles Durning), his "socially ambitious" shrew of a wife (Patti LuPone), and a teenager (Julia Stiles) not at all averse to being Baldwin's next underage conquest. The moderately amusing story benefits from performers who (apart from Mamet squeeze Pidgeon, who as usual substitutes clipped recitation of her lines for "personality") easily make the material seem brighter than it is. Yet it isn't, very. For all of his other values, Mamet is no natural comic writer. After directing several features, he still isn't much more than a journeyman filmmaker, either. "This is our [version of] Preston Sturges," he's said. And *State and Main* does duly recall that 1940s American master's *Hail the Conquering Hero*, *The Miracle of Morgan's Creek*, and other brilliant ensemble satires. But Sturges genuinely liked his heartland (and Tinseltown) screwballs. Mamet's humor is just condescending, occasionally obnoxious (note the unironic laugh lines reffing "dykes and dogs," "faggy" stuff, and Parker's much mentioned "tits"), dependent on the B&W contrast between stereotyped El Lay slicksters and a postcard-perfect 1940s provincial America that really no longer exists.

His "insider" ribs at filmmaking itself are overfamiliar, when not plain careless. (If Baldwin is the "biggest male star in the world," why doesn't the movie-within-the-movie have a budget big enough to cover a set-building crisis?) Compared with the myriad more savage-incisive biz satires recent years have given us, *State and Main* comes off as just-adequate entertainment, far from the exemplar of sophisticated fun it poses as. (Dennis Harvey)



PHOTO OF JULIA STILES (LEFT) AND REBECCA PIDGEON BY JAMES BRIDGES

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Opening

From page 102

how bad the Germans fucked this hostage thing up. Filmmaker Kevin Macdonald corners all the principals — most incredibly the only surviving terrorist, Palestinian Jamal Al Gashey, plus relatives of the murdered hostages, the Germans who bungled the case, and even the former head of the Israeli secret service, who observed the goings-on with pained disgust. Macdonald walks over hot coals with grace, giving important background on the Palestinians' cause against Israel without depriving victims of their anger. *One Day in September* bundles Olga Korbut's pig tails, Mark Spitz's pool bubbles, Led Zeppelin's "Immigrant Song," and the mysterious ski mask into an extraordinary whole. (1:32) *Lumière*. (Gerhard)

State and Main See Critic's Choice. (1:42) *Albany, Embarcadero, Piedmont*.

Ongoing

► **Best in Show** The latest nugget of deadpan brilliance from writer-director

Christopher Guest (*Waiting for Guffman*) is a faux behind-the-scenes dog show documentary, following the precompetition preparations of several contestants and their loyal companions: fish bait store owner Harlan Pepper (Guest) and his faithful bloodhound Humbert; superuppie catalog connoisseurs Meg and Hilton Swan (Parker Posey, Michael Hitchcock) and their neurotic weimaraner; dentally challenged Gerry Fleck (Eugene Levy), his wife, Cookie (Catherine O'Hara), and her terrier Winky, salon owner Stefan (Michael McKean) and his partner's pampered pup Miss Agnes; and returning Mayflower champion Rhapsody in White's ditzy gold-digging owner (Jennifer Coolidge) and professional trainer (Jane Lynch). While Guest chooses an easy target in dog shows (a circuit that already seems a parody unto itself), it's the joy of watching gifted comic actors riff like jazz musicians that makes *Show* such a consistent hoot. This dead-on satire is a full breed above any competition. (1:30) *Embarcadero, Opera Plaza, Shattuck*. (Fear)

Billy Elliot The word "inspirational" has been haphazardly used to describe this

feel-good Brit flick about a motherless 11-year-old boy (sensitively portrayed by Jamie Bell) who has to repress his burning desire to dance because he's living in a macho mining town. With his father and brother embroiled in a violent strike, Billy has plenty of space to sneak into an all-girl ballet class that's held at the same gym as his boxing lessons. Billy's instructor sees the potential in the dancing machine. His father and brother discover his ruse, and gender battles ensue. Director Stephen Daldry (*Eight*) means well, trying to show us the underdog thing from a fresh perspective, but about halfway into *Billy Elliot*, you get the feeling that somebody, somewhere, is just trying too hard. But for kids, especially ones who are too paralyzed by ridicule to go after what they want, *Billy Elliot* might seem inspirational. (1:50) *Clay, Opera Plaza, Shattuck*. (Gachman)

Bounce Whatever those two kids may say, Ben Affleck and Gwyneth Paltrow display a comfortable affection one would associate with lovers, not friends. Their on-screen chemistry is incredibly natural and unforced. Oh yeah, the movie's good too. Ben plays a slick ad executive who gives up his seat to an affable family man on a homeward-bound flight. When the plane crashes, killing everyone on board, Ben goes into his own personal tailspin of depression and drinking. A year later, on the road to recovery, Ben decides to lend a hand to the family man's widow, who turns out to be Gwyneth. Ben falls in love, but should he reveal his secret? *Bounce* feels like a movie at war with itself, as if director Don Roos couldn't decide if it was a sappy melodrama (warning: emotional manipulation involving cute kids) or an edgy, hittersweet romance (Ben and Gwyneth's scenes together are wondrous). The resulting film may be eclectic and scattershot at times, but it's also warmly genuine. (1:46) *Colma, Galaxy, Metreon, Metro*. (Taylor)

► **Boys Life 3** This latest package of recent gay-themed shorts from Strand Releasing offers a typically breezy, entertaining, occasionally provocative mix of comedy and drama. Beyond David Fourier's opener, French politics-of-sex treatise "Majorettes in Space," all titles here are U.S.-made, conventional fiction narratives. Bradley Rust's "Hitch" brings

considerable atmosphere and tension to that old chestnut, the two hetero best buddies who find their relationship entering new terrain. Gregory Cooke's "S30" likewise refreshes a tired conceit with restrained, even poignant treatment, as an adolescent (Erik McArthur) recoils from his dad's 15th-birthday "present": a de-flowering "date" with a weary prostitute. Lane Janger's "Just One Time" (not to be confused with his recent feature-length expansion of the same name) is a hilariously pointed riposte to the hypocrisy inherent in one straight guy's sexual agenda. The longest, best-funded, starriest, and weakest of this bunch is "Inside Out," directed and written by Jason Gould (La Streisand and Elliott Gould's son). It's a silly comedy about ... uh, being the child of celebrities, of course, with Jason pretty much playing himself. If this sitcomish half hour inadvertently satisfies only on the Hollywood voyeurism level it decries, "Boys Life 3's other 50 minutes offer compensating depth, talent, and styliness. (1:18) *Castro*. (Harvey)

► **Charlie's Angels** Doing roughly to the bloated action pic what *The Brady Bunch Movie* did for sitcoms, *Charlie's Angels* amplifies genre conventions just to the edge of absurdist prankdom, lavishing both irony and affection on the ultra-idiocy of it all. Blond airhead Natalie (Cameron Diaz), trailer-trash Dylan (Drew Barrymore), and resident brain trust Alex (Lucy Liu) are multitasking party girls equally able to subdue criminals via plunging neckline or deadly hack-kick. Private chick-dicks in the employ of ever elusive Charlie (still voiced by John Forsythe), with dithering Bosley (Bill Murray) as support liaison, the Angels here lay tail on the trail of corporate thieves who might end (whatever's left of) personal-institutional privacy as we know it. Or something like that. Willfully convoluted and so-what in plot mechanics, full of ridiculous slow-mo bunk-fu and absurd masters-of-disguise-deploy sci-fi-gadgets-in-posh-environs stuff, the movie makes no sense whatsoever. But, in a possible first, that's intentional. (1:32) *Colma, Emery Bay, Kabuki, Metreon, 1000 Van Ness, UA Berkeley*. (Harvey)

Cirque du Soleil: Journey of Man (38) *Metreon Imax*

CyberWorld (48) *Metreon Imax*.

► **Dancer in the Dark** Lars von Trier's *Dancer in the Dark's* cruel puppet show is set in Washington, 1964, with main characters secretly blind Czech-immigrant Selma (Björk), her friend Kathy (Catherine Deneuve), sullen and disrespectful son Gene (Vladica Kostic), sweet but dull-witted gentleman caller Jeff (Peter Stormare), and seemingly sweet neighbors Bill (David Morse) and Linda (Carla Seymour). When Bill asks secretive Selma — who has been saving money for an operation that will save her son's eyesight — for a loan, the seeds of tragic melodrama are fully planted. *Dancer* unites *Twin Peaks* with 1954's *Magnificent Obsession*, in which Douglas Sirk turned a female character's blindness into his own damning vision of America. In *Dancer's* nonmusical scenes, von Trier cavalierly answers the precise formal clarity of Sirk's wide-screen Technicolor with his own device: disorienting handheld video. *Dancer's* first musical number exaggerates the musique concrète elements of Björk's solo recordings; the choreography by Vincent Patterson seems ill-served by fractured framing and sluggish edits. But this feeling of disconnect hints at reality's presence within Selma's fantasy — a creeping, increasingly powerful presence that abruptly stops her song short. As *Dancer's* story becomes bleaker, Selma's fantasy songs grow more frequent. As Sirk did in *Imitation*, von Trier interrogates motherhood — its inherent life-and-death bonds — with pitiless compassion. In the movie's final minutes Björk's voice taps into the primal quality beneath the more self-conscious nuances of her overall performance; her "Next to Last Song" (the musical moment when Selma's boundary between fantasy and reality is erased) still wins the battle against von Trier's mocking use of numbers as a dramatic distancing technique. (2:20) *Shattuck*. (Huston)

Dude, Where's My Car? (1:23) *Colma, Emery Bay, Jack London, Metreon, Oaks, 1000 Van Ness, Stonestown*.

Dungeons and Dragons Heshers, social misfits, and wanna-be 12th-level mages rejoice! The cult role-playing game finally hits the big screen, albeit with a resounding thud. Some ne'er-do-well thieves and a sorcerer's apprentice gallivant amidst dwarfs, elves, digital effects, and a host of Ye Olde Renaissance Pleasure Faire extras in order to keep a magical scepter out of the hands of Insidious British Villain #437 (Jeremy Irons) — thus saving a young queen (Thora Birch)'s empire. Hard-core D&D fans who finally left their parents' basements to see this will delight in how the filmmakers managed to make all those Jethro Tull album covers come to life, but suffering through all the dragon's droppings of dialogue, wooden acting, and every stolen sci-fi/fantasy trope known to man (or elf) to see that singular minute of cool footage (dig that CGI dragon-fight!) is bound to make any dungeonmaster feel gypped. Final roll tally: 0 for dexterity, a 22 for hamminess, and a whooping 27 for sheer ineptitude. (1:47) *Colma, Emery Bay, Kabuki, Metreon, 1000 Van Ness, Shattuck*. (Fear)

Coming to Light: Edward S. Curtis and the North American Indians Photography buffs and anyone interested in American Indian issues will find this film of particular note. Using a straightforward, *Biography*-ish format (slow pans over still photos, voiceovers, talking heads), director Anne Makepeace explores the life of Edward S. Curtis, a self-taught photographer who spent the late 1800s and early-to-mid 1900s documenting the lives of North American Indians, eventually amassing an enormous body of work, including 40,000 photos, 10,000 recordings, and a full-length film. Makepeace is careful to show all sides of the story, allowing contemporary American Indians (many of whom remember, or had parents who remembered, Curtis's visits) to share their thoughts; while most are glad Curtis captured their traditions on film, some disapprove of his images, especially those that depict religious ceremonies. Curtis is also taken to task for his nostalgic, often staged scenes of smiling tribe members; he tended to gloss over the downsides of Indian life at the time — like

Continued on page 106

Mel Gibson Helen Hunt

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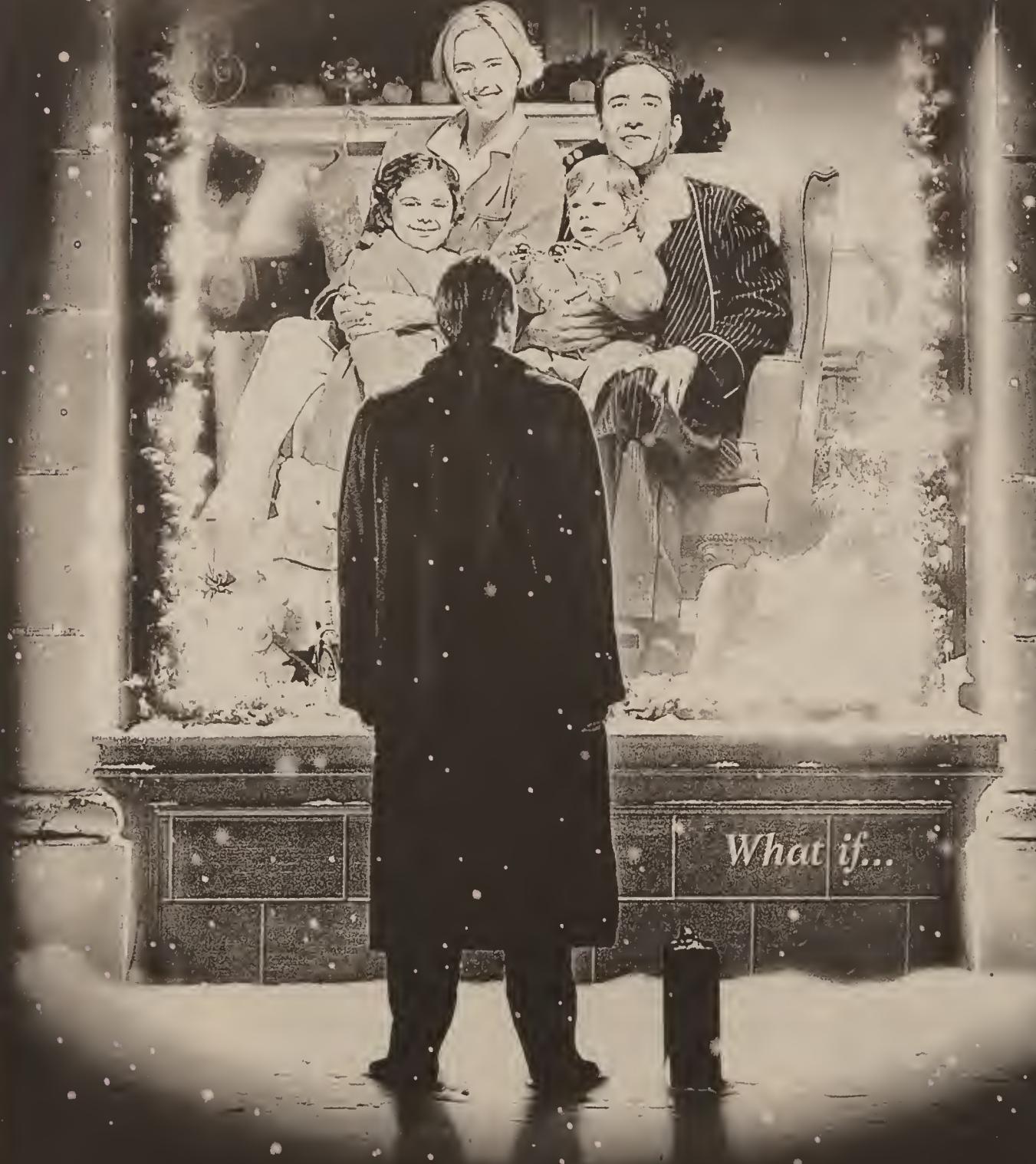
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Ongoing

From page 104

the fact that children were forcibly sent to boarding schools, and that many tribal rituals had been made "illegal." Curtis scholars chip in on his behalf, and the Curtis-penned narration (from his journals and books) and endless, stunning photographs steer the viewer toward believing that Cur-

tis was nothing if not completely dedicated to his subjects and his work. (1:26) *Roxie, Rafael*. (Eddy)

The Emperor's New Groove I hope this doesn't make me a bad person, but the things that will probably scare the hell out of little kids are the things I like best about Disney's latest animated offering. We're not in Tim Burton territory here, nothing seriously dark, just the occasional bit of

viciousness. This Disney film learned a thing or two from its cartoon competitors over at Warner Brothers, and at its best *The Emperor's New Groove* recalls the manic anarchy — and nastiness — of Bugs and Co. It's got the family-friendly Disney thing going on strong through, as a selfish Emperor in pre-Columbian South America gets turned into a llama by a traitorous advisor. Aided by a selfless llama-herder

(try saying that out loud without smiling), he regains his humanity, learns a vague lesson about kindness, and encounters all kinds of really cool bats, bugs, jaguars, crocodiles, and icky things along the way. Actually, the kids will probably love it all; it's the grown-ups who will wince. (1:20) *Calma, Emery Bay, Jack London, Kabuki, 1000 Van Ness, Metreon, Shattuck*. (Taylor)

Fantasia 2000 (1:15) *Metreon Imax*. **Genghis Khan** (1:45) *Four Star*.

► **A Hard Day's Night** *A Hard Day's Night* isn't so much time capsule as spaceship, this time around dusted and remixed by the good folks at Miramax for maximum sonic displacement and impact. Partially because it was a relative cheapie (\$500,000) and a quickie, shot before the Beatles' famous Ed Sullivan splashdown, the film was postdubbed, and the voices in the original are freakishly out of sync. Seemingly anybody who digitally "remasters" music-against-voices levels simply makes the music sound as synthetically tacked on as possible — not that this is inappropriate or incongruous. It in fact enhances the effect of the original film: modish, post-keen, and ultra-now, the "restored" levels are an assurance that we are living in just as plastic an age. What's touching about *A Hard Day's Night* is how much it rides on pure plasticity. One critic's pegging of former ad director Richard Lester's style as "Rube Goldberg" is perfect; everyone on the film seems on their toes to finesse the insouciance. Much of this depends on the moments in the film when it looks sloppiest and no one gives a fuck: the crummy lip-synching in the baggage car during "I Should Have Known Better," the bobbling camera seemingly tossed to each Beatle in the rapturous "Can't Buy Me Love" sequence — still a terrific vacation from your senses with helicopter shots, fast-slo-shifts, fun as solid, busy abstraction. (1:31) *California, Opera Plaza*. (Edward E. Crouse)

Me and Isaac Newton The latest well-funded nonfiction survey by Michael Apted (*7 through 42 Up*) is neither socio-anthropological nor political, but it is secular-humanist propaganda in a way. (And yes: that is a good thing.) Apted admiringly profiles seven top-ranked scientists, who range all over the map in age (38 to 81), motivation, character quirks, and field of concentration. The director isn't interested so much in scientific responsibility, or even these brilliant minds' particular discoveries. Instead he focuses on science as creative expression, treating his interviewees with the same warmth, fascination, and gratitude that documentaries usually reserve for artists or human rights martyrs. *Me and Isaac Newton* is a wonderfully entertaining, nonstuffy inspirational tool that makes high-minded scholarship look fun, even cool. (1:48) *Opera Plaza*. (Harvey)

Meet the Parents (1:48) *Galaxy*. **Men of Honor** (2:09) *Kabuki, Metreon*. **Michael Jordan to the Max** Set around the Chicago Bulls' 1998 championship run, *Michael Jordan to the Max* is a must-see for any basketball enthusiast. Everybody else might as well stay home or check out

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one of the better Imax flicks, like *Everest*, instead. Packed with highlights from Jordan's celebrated career, this film has a great deal of nostalgic appeal, but come on, he's only been retired for two years, and he's not even dead yet. Added to the impressive footage is narration by Laurence Fishburne, which should make the film seem like a winner. Yet *Michael Jordan to the Max* can't escape the "you can achieve whatever you put your mind to" sentimentality that is a tired component of nearly every sports movie ever made. Why not just fill the biggest screen in the world with an hour of foxy Jordan's finest moments? Until such a film is made, this will have to do. (46) *Meteore Imax*. (Jason Rezaian)

102 Dalmatians (1:34) *Century Plaza, Galaxy, Kabuki, Oaks*.

Panic Director Henry Bromell's *Panic* dares to take verily seriously what *Analyze This*, *Coldblooded*, *The Whole Nine Yards*, and *Gun Shy* have already parodied: that midlife-crisis-of-a-sensitive-hitman-in-therapy thing. William H. Macy plays Alex, a model son, husband, and father. He resides in some pristine commuter hamlet with loving wife and their adorable tyke. Doting gram 'n' gramps (Barbara Bain, Donald Sutherland) are just a hop and a skip away. Alex runs his own mail-order service, but he also works "in the family business": He kills people! For money! Alex doesn't like his "other" job, so he consults head-shrinker Dr. Parks, whose caring rationality is personified by facially fuzzy-wuzzy John Ritter. (Repeat: *Panic* is not a comedy.) Alex hopes to heal his wounded inner child, but wouldn't you know, it's not that simple. Geez, can it be that cardigan-clad, pipe-smoking Pops has been, well, truly evil all along??!! *Panic's* bogginess is exceeded only by its poker-faced self-importance. Bromell believes in lines even his actors, let alone the audience, cannot: "What do you want?" "You." Now we do know that Macy can lie with dog-smelling material and get up sans the fleas of humiliation. Which cannot be said of Sutherland or Bain, two oft-fine veterans whose "shocking" transformation here into Frankenfolks had me howling for mercy. (1:30) *Opera Plaza, Shattuck*. (Harvey)

Proof of Life To say that *Proof of Life* is carrying some rather heavy public baggage is a wee bit of an understatement; it's a sure bet that half of the Western world will be scanning every lingering look and closely framed two-shot of stars Meg Ryan and Russell Crowe for hints of that off-screen tabloid fodder. As it is, this ho-hum story of a hostage negotiator (Crowe) who "risks it all" to save the husband of Ryan's character needs that peek-a-boo publicity to help sustain open eyelids. Sure, swarthy Crowe has screen presence to burn, but other than a terse, stylistic prologue and the Chuck Norris-sanctioned finale, *Proof* seems downright inert. Director Taylor Hackford (*An Officer and a Gentleman*) handles the material awkwardly, and there is a distinct lack of money shots (any romantic scenes are currently steaming up a cutting-room floor). This whole affair seems destined solely for curio status and answering a future Hollywood gossip trivia question. (2:15) *Alexandria, Century Plaza, Cinema 21, Emery Bay, Jack London, Metreon, 1000 Van Ness, Orinda, Presidio, Stonestown, UA Berkeley*. (Fever)

Quills This carefully crafted movie version of Doug Wright's play (Wright also wrote the screenplay) directed by Philip Kaufman (*The Unbearable Lightness of Being*, *Henry and June*), makes square one the Marquis de Sade (Geoffrey Rush) — the man, the myth, the lech — and spirals outward. *Quills* explores how one rather extraordinary person affects the lives of those who, out of curiosity or revulsion, are drawn to his writings and subsequently become entangled in the last years of his life, when de Sade was detained in the Charenton insane asylum under the care of one Ahbbé de Coulmier (Joaquin Phoenix). When righteous bastard Dr. Royer-Collard (Michael Caine) arrives to oversee the institution, he prevents the Marquis — and his partner-in-crime, a chambermaid (Kate Winslet) — from

smuggling any more prose to his publisher. When the Marquis is completely denied the ability to write, hell breaks loose for all the characters, not just the frustrated prisoner. This being de Sade's story, Kaufman takes an appropriately sadistic-meets-cheeky approach: plenty of visceral flourishes, double entendre-laden dialogue, and a naughty sense of humor. A vicious climax bleakly underscores the dangerous side of unchecked urges, but a surprisingly strong statement about the importance of art and freedom of expression emerges. (2:04) *California, Colma, Embarcadero, Piedmont*. (Eddy) *Remember the Titans* (1:53) *Oaks*.

► **Requiem for a Dream** Director Darren Aronofsky (*Pi*) and Hubert Selby Jr. (author of the 1978 novel from which the film is adapted) are a perfect match. Set in a purposefully vague, decrepit Coney Island

epoch somewhere between the Me Decade and Now, *Requiem for a Dream* is more of a dirge, if a dirge could St. Vitus-dance at 200 beats per minute. Pathetic widow Sara Goldfarb (Ellen Burstyn) has no real life of her own, unless being a couch potato counts; faint hopes that only child Harry (Jared Leto) will ever fly right are dashed each time he pawns her boob tube for smack cash. Harry has a "business partner" in lifelong friend Tyrone (Marlon Wayans) and a great girlfriend in disenfranchised rich chick Marion (Jennifer Connelly). The boys are as eager to swim upstream as she is to drift downward. Setting up a heroin-dealership shop — just until they make one big score, of course — seems like a good idea until a supply shortage occurs. Meanwhile, Sara gets hooked on diet pills. This diary of an increasingly mad hausfrau parallels the

younger trio's descent into variably delusional, panicked, exploited, and life-threatened personal hells. Never blinking or flinching (that's your job), *Requiem* takes us right along with the characters, turning physical and psychological deterioration into a clinical, merciless film aesthetic. (1:42) *Lumiere, Shattuck*. (Harvey) *Rugrats in Paris* (1:25) *Emery Bay, Metreon, 1000 Van Ness*.

The 6th Day (2:04) *Emery Bay, Galaxy, Kabuki, Metreon*.

► **Suzhou River** Mei-mei is a mermaid — a rent-a-mermaid — and everybody wants her pager number. She's also the radiance within and the reason to see *Suzhou River*, an aggressively stylish Chinese-German coproduction directed by Lou Ye. The film's double story unfolds as two men, one a videographer, the other a motorcycle deliveryman, become entranced by a waif,

Continued on page 108

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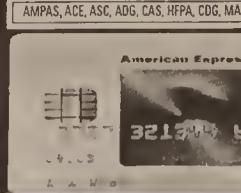
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From page 107

Kar-wai's *Vertigo* — every film critic in America likely will. But given *Suzhou River*'s movie-mad chaos, its teenage sex appeal and arty auteur sleaze, calling it Brian De Palma's *The Little Mermaid* might do just as well. (1:23) *Four Star, Rafael, UC Theatre*. (Stephens)

► **A Time for Drunken Horses** Into a national cinema filled with allegorical children's stories that may have mythic layers attached but often lack that painful punch to the gut, Bahman Ghobadi throws this grenade, in which a group of parental guidance-free children fend for themselves against all the elements: war, snow, thieves, and biology. The older

brother in a Kurdish family, Ayoub — who regularly hauls goods over the Iran-Iraq border at risk of death — has taken it upon himself to feed the family and take care of his ailing dwarf brother, who he learns needs an expensive operation. With no lack of imagination, or endurance, Ayoub hoofs his way through ambushes and toward the border with a gang of smugglers and horses so pained they have to be made drunk to join the caravan in search of money for his surgery. Ghobadi, the first Kurd to make a prominent feature about Kurds (he plays a major role in Samira Makhmalbaf's recent entry on the region, *Blackboards*), is breaking ground as he crosses borders. (1:20) *Four Star, Opera Plaza*. (Gerhard)

Unbreakable Not that you'd know it without seeing it, but this "suspense thriller" is really about superheroes and comic books. In this utterly nutty movie, race-class allegory is transferred onto the relationship between fanboy and superhero — a canny if shockingly outlandish concept — as helpless Elijah (Samuel L. Jackson) pins his vain hopes on "unbreakable," and at first uncomprehending, David (Bruce Willis). Director M. Night Shyamalan, who came to prominence with *The Sixth Sense*, is an engaging talent — one wonders if he'll be able to ride out the Hollywood beast. Here, his teasing, elliptical sense of narrative keeps things intriguing for a good half of the movie, but things fall apart once Shyamalan's forced to show his hand — the logical resolution of *Unbreakable*'s premise would have been to keep things in a state of suspicion of the absurd. Directors like Shyamalan, for all their apparent affection for comics, are too much filmmakers — and there's a lot of "film," as in film school, going on here — to understand that insane things like superheroes work in comics because of the form of comics, not because guys who dress up in hoods and capes and go around saving families from serial killers are anything anybody wants to get mixed up with. (1:17) *Century Plaza, Emery Bay, Jack London, Kabuki, Metreon, 1000 Van Ness, Shattuck*. (Alvin Lu)

Venus Beauty Institute Pouring salt on les blessés d'amour is Tonie Marshall's *Venus Beauty Institute*, a 1999 César Award magnet that on these shores may be more likely to collect turnip bouquets. What is it about this film that struck a Gallic chord? After 110 minutes the only conclusion you're likely to walk away with is sour indeed: can 50 million Frenchwomen really be so wrong? *Venus* exudes a parfum at once bitter and Cinderella-fresh; the happy-ending clinch that duly arrives here has seldom felt so inevitable yet so unconvincing. At the titular Parisian salon, a primping parlor for the desperately-seeking-mojo, age and dead flesh never quite get massaged away. Doing the kneading are several pretty needy cases: 40-year-old Angèle (fiftysomething Nathalie Baye); thirtyish Samantha (Mathilde Seigner); the 20-year-old ingenue, Marie (Audrey Tautou); and formaldehyde-flavored, septuagenarian swinger-proprietress Nadine (Bulle Ogier). As the principal predator, ill-named Angèle careens like a wrecking ball through the historic ruins of love. Slick, chatty, and very whatever as far as plot goes, *Venus Beauty Institute* is a deluxe treatment that, if nothing else, will leave you looking two hours older. It's a romantic comedy from the country that gave us surrealism — which just might look sexy after a few cognacs too. (1:55) *Four Star, Opera Plaza*. (Harvey)

Vertical Limit To the sound of one parka flapping, *Vertical Limit* takes a spill in its very first shot and goes downhill from there. Peter (Chris O'Donnell) has 36 hours to rescue a group of stranded climbers, including his sister Annie (Robin Tunney). The film's prime notion of bravery: "Tis better to risk several necks than give up on an already doomed one. The screenplay is credited to Robert King and Terry Hayes, but one detects the inimitable stamp of committee here, with Robby the Robot perhaps responsible for a final cut-and-paste. The ornery-obsessive resident hermit type "knows this mountain like nobody else"; his sage wisdom runs toward pronouncements like "People die up there!" When one imminent ice sculpture screams, "It's gonna blow!!!," you think, Bahy, what here doesn't blow? *Vertical Limit* offers further proof that digital FX are a bad reason to make a movie, even when they're very good. And here, they're not. Hitherto able blockbuster Martin Campbell (*Goldeneye, The Mask of Zorro*) faux-hotdogs through a pileup of generally ludicrous crises creamed time and again by technology that (especially at an estimated \$100 mil price tag) is amazingly unamazing. If Hollywood can't reliably buy a thrill, what's left? Oh yeah: good storytelling. (2:06) *Century Plaza, Coronet, Emery Bay, Empire, Jack London, Metreon, 1000 Van Ness, UA Berkeley*. (Harvey)

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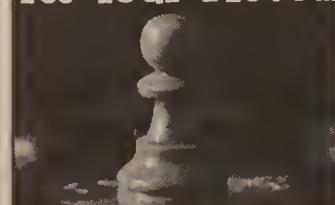
What Women Want You have to wonder what's really going on in a movie that so readily confesses its intention to turn manly movie icon Mel Gibson into a huggy bear for the chick flick market. As Nick Marshall, a sexist advertising exec, Gibson is forced to atone for his macho, philandering ways when Darcy Maguire (Helen Hunt) becomes his boss and orders him to start churning out ads for women's products like pantyhose. Accidentally electrocuted while cross-dressing — he's "doing research" on female consumers — Gibson gains the power to hear women's thoughts. With his new powers of perception, Gibson goes from being a clueless manipulative turd to a dangerous manipulative turd who can steal his female colleagues' ideas right out of their minds. Using his ESP, Gibson eavesdrops on Hunt's brainstorming and snaps up her job by launching a successful ad campaign for Nike women's division based on her thoughts. But Hunt ends up getting it on with Gibson, so I guess what women want (aside from Nike running shoes, of course) is to be professionally and mentally dominated by dipshits. This movie made me long for the good old days when Gibson was just a macho pig in leather instead of a cross-dressing nelly pig in control top pantyhose. (2:03) *Alexandria, Century Plaza, Emery Bay, Empire, Jack London, Kabuki, Metreon, 1000 Van Ness, UA Berkeley*. (Annalee Newitz)

► **You Can Count on Me** This is one of those quiet, austere films that seems like it isn't saying much until some corner is turned and you realize that it's speaking volumes. Laura Linney plays a single mom struggling to raise her young son in a small rural town, whose life spirals into chaos when her slacker brother (Mark Ruffalo) returns home to get his own life together and she begins sleeping with her married boss, played by Matthew Broderick at his nerdy best. Playwright Kenneth Lonergan makes his directorial debut here, and while this is hardly a flamboyant or fast-paced film, it's outstandingly well-written, with sharply nuanced performances, especially from Ruffalo, whose endearing loser has you pulling for him even as he manages to screw up every last chance he's given. Difficult at times, *You Can Count on Me* is an authentic and engagingly low-key film with a sincerity that can only come from the heart. (1:32) *Albany, Bridge*. (Taylor)

Rep picks

► **Trouble in Paradise** Watching Ernst Lubitsch's sophisticated 1932 comedy in this post-Farrelly brothers era is more than a nostalgic retrotrip to the cinema of yesteryear, it's like rediscovering a

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long-forgotten cinematic language. Instead of the abrasive, anything-goes, icky humor of, say, an *American Pie*, Lubitsch's film is a subtle, sparkling romp, featuring crisp dialogue, graceful pacing, and an excellent sense of irony. It's about a pair of romantically involved thieves who run into difficulty when the male half of the duo falls for their latest mark, a heiress to a perfume fortune. The characters

circulate through high-class parties and operas, always engaging in the most charming and amusing banter, but Lubitsch's touch can also be just the slightest bit subversive. There are slightly veiled, cynical references to the depression and class differences, as well as some very pre-code innuendo, all of which adds a light sour bite to a sweet, classic cocktail. (1:23) *Roxie*. (Taylor) ♦

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EAST BAY Berkeley - Landmark Shattuck Cinema
Concord - Brenden Theatres 14
Dublin - Regal Hendricks Crossing 90
Oakland - Jack London Cinema

EAST BAY Milpitas - Century Great Mall 80
Mountain View - Century Cinema 16
San Jose - Century Capitol 16

SAN JOSE San Jose - AMC Saratoga 14 Theatres
Santa Clara - AMC Mercado 90
MARTIN San Rafael - Pacific Northwest Cinemas

UNITED ARTISTS METRO CENTER COLMA (650) 777-7111



Push that button: Nicolas Cage shares a special moment with his newly acquired daughter (Makenzie Vega).

'The Family Man'

Not-so-jolly holiday

The Family Man is a *Christmas Carol*-esque tale about an emotionally frigid but terribly wealthy single financier (Nicolas Cage) who wakes up one Christmas morning to find himself living the life he would have had if he'd married his college sweetheart (Tea Leoni, whose deft comedic ability goes unused here) and moved to the suburbs to raise a family. Director Brett Ratner (*Rush Hour*) seems well aware that he's been given the opportunity to graduate from Chris Tucker comedies to some really top-shelf hack material, and he hits all the buttons like a pro. If Ratner brought any personal vision to this project, it was evidently abandoned for that bland, factory-made familiarity reminiscent of Hallmark commercials. The film's only spark is found on the edges of Cage's performance, as he contemplates the horrors of his new life in suburbia. By not masking Cage's initial yearning for the financial rewards and superficialities of his previous life, the film actually gets a little gritty. Of course, this being a holiday release, it immediately lightens things up by making the kids do something precious. I suspect the people behind *The Family Man* have more in common with Cage the corporate jerk than with Cage the husband and father, which might account for the simplistic, patronizing depiction of suburban life. It may be good for killing time between bouts of returning sweaters at the mall, but otherwise, bah humbug. (Rob Taylor)

Show times run Wed/20-Tues/26 and are subject to change. Times in *italic* are bargain matinees. Double features are noted with a •. & Wheelchair accessible. ♫ Listening device. ♪ Free, reduced rate, or validated parking. See Rep Clock, page 110, for information on rep houses and special film programs.

San Francisco

ALEXANDRIA ♫ ♪ Geary/18th Ave. 752-5100. Call for times. *The Grinch*, *Proof of Life*, *What Women Want*.

BALBOA 38th Ave/Balboa. 221-8184. Call theater for shows and times.

BRIDGE Geary/Blake. 352-0810. *You Can Count on Me* 4:20, 7, 9:40 (Sun/24, no 9:40 show) (also Fri-Sun 1:50).

CENTURY PLAZA ♫ ♪ San Francisco, Noor off El Camino. (650) 742-9200. *Cast Away* (starts Fri) 11:35a, 12:50, 2:45, 4, 5:50, 7:10, 9, 10:20. *The Family Man* (starts Fri) 11:30a, 2:15, 5, 7:50, 10:30. *The Grinch* Wed-Thurs, 12:15, 2, 2:40, 4:30, 5:10, 7:40, 10:10; Fri-Tues, 11:50a, 2:10, 4:40, 7:05, 9:45, 102 Dalmatians Wed-Thurs, 11:25a, 1:50, 4:35, 7, 9:45; Fri-Tues, noon, 2:20, 4:50. *Proof of Life* Wed-Thurs, 11:45a, 12:30, 2:45, 3:50, 5:55, 6:55, 8:55, 10:15; Fri-Tues, 1:30, 4:30, 7:30, 10:25. *Rugrats in Paris* Wed-Thurs, 11:20a, 3:25, 5:25, 7:25, 9:25. *The 6th Day* Wed-Thurs, 11:35a, 2:20, 5, 7:45, 10:30. *Unbreakable* Wed-Thurs, 11:50a, 2:20, 4:45, 7:25, 10:20; Fri-Tues, 7:15, 9:40. *Vertical Limit* Wed-Thurs, 11:30a, 12:45, 2:15, 3:30, 5, 6:15, 7:45, 9, 10:30; Fri-Tues, 11:25a, 2, 4:35, 7:05, 9:50. *Wes Craven's Dracula* 2000

(starts Fri) 12:10, 2:40, 5:15, 7:40, 10:15. *What Women Want* Wed-Thurs, 11:40a, 12:40 (Fri-Tues, 1), 2:25, 3:40, 5:10, 7:05 (Fri-Tues, 3:50, 5:05, 7), 7:55, 9:55 (Fri-Tues, 10), 10:35.

CINEMA 21 ♫ Chestnut/Steiner. 921-6720. *Proof of Life* 1, 4, 7, 9:55 (Fri-Tues 9:55 show).

CLAY ♫ Fillmore/Clay. 352-0810. *Billy Elliot* Wed-Sun, 4:45, 7:20, 9:55 (Sun/24, no 9:55 show) (also Fri-Sun, 2:15). *Malena* Mon-Tues, noon, 2:20, 4:40, 7, 9:20.

COLMA (METRO CENTER) ♫ ♪ 280 Metro Center, Colma. (650) 994-2503. Call for times and Fri-Tues shows. *Bounce*, *Charlie's Angels*, *Dude, Where's My Car?*, *Dungeons and Dragons*, *The Emperor's New Groove*, *Quills*.

CORONET ♫ ♪ Geary/Arguello. 752-4400. Call for times. *Vertical Limit*.

EMBARCAZERO CENTER CINEMA & ♫ One Embarcadero Center, Promenade level. 352-0810. Best in Show Wed-Thurs, noon, 12:30, 2:15, 4:30, 5, 7, 7:30, 9:20, 9:50; Fri-Sun, 12:30, 2:45, 5:05, 7:30, 9:50 (Sun/24, no 9:50 show). *Quills* Wed-Sun 12:15, 1, 3:30 (Fri-Tues, 3:15 replaces 3:30), 4, 6:30, 7:10, 9:30, 10 (Sun/24, no 9:30 or 10 show). *Requiem for a Dream* Wed-Thurs, 12:10, 2:30, 5:15, 7:45, 10:15. *State and Main* (starts Fri) noon, 12:45, 2:30, 3:45, 5, 7, 7:40, 9:40, 10:15 (Sun/24, no 9:40 or 10:15 show).

EMPIRE ♫ ♪ West Portal/Vicente. 661-2539. *The Family Man* (starts Fri) 1:30, 4:30, 7:30, 10:20. *Unbreakable* Wed-Thurs, 12:45, 3:10,

5:30, 7:55, 10:20. *Vertical Limit* Wed-Thurs, 1:30, 4:30, 7:30, 10:10; Fri-Tues, 1:15, 4:15, 7:15, 10:10. *What Women Want* 1, 4, 7, 10.

FOUR STAR Clement/23rd Ave. 666-3488. *Boy's Life* 3:05, 5:35, 9:10. *The Contender* Wed-Thurs, 2:20, 7, *Genghis Khan* noon, 3:40, 7:20. *Solas* Wed-Thurs, 12:10, 4:50, 9:20. *Suzhou River* 1:55, 5:35, 9:15. *A Time for Drunken Horses* Mon-Tues, 2, 5:35, 9:10. *Venus Beauty Institute* Fri, 12:30, 2:35, 4:40, 7, 9; Sat-Sun, noon, 3:30, 7 (Mon-Tues, 3:35-7:10).

GALAXY & ♫ Sutter/Van Ness. 474-8700. Call for times. *Bounce*, *Crouching Tiger*, *Hidden Dragon* (starts Fri), *Meet the Parents*, 102 Dalmatians, *The 6th Day*.

KABUKI B & ♫ Post/Fillmore. 931-9800. Call theater for show times. *Charlie's Angels*, *Crouching Tiger*, *Hidden Dragon* (starts Fri), *Dungeons and Dragons*, *The Emperor's New Groove*, *The Family Man* (starts Fri), *The Grinch*, *Men of Honor*, 102 Dalmatians, *The 6th Day*, *Unbreakable*, *Vertical Limit*.

LUMIERE & ♫ California/Polk. 352-0810. *Before Night Falls* (starts Fri) 12:15, 3:30, 7, 9:50 (Sun/24, no 9:50 show). *Dancer in the Dark* Wed-Thurs, 12:30, 3:30, 6:30, 9:20. *A Hard Day's Night* Wed-Thurs, 12:45, 2:50, 5, 7:15, 9:30. *One Day in September* 12:30, 2:50, 5:15, 7:30, 9:45 (Sun/24, no 9:45 show). *Requiem for a Dream* Fri-Tues, noon, 2:30, 4:50, 7:15, 9:40 (Sun/24, no 9:40 show). *Voyages* Wed-Thurs, 11:50, 2:20, 4:50, 7:20, 9:50.

METREON & Fourth St/Mission. 369-6200. Call theater for show times. *Bounce*, *Charlie's*

Angels, *Chocolat* (starts Fri), *Cirque de Soleil* (Imax), *Crouching Tiger*, *Hidden Dragon* (starts Fri), *Cyber World* (Imax), *Dude, Where's My Car?*, *Dungeons and Dragons*, *The Emperor's New Groove*, *The Family Man* (starts Fri), *Fantasia 2000* (Imax), *The Grinch*, *Michael Jordan to the Max* (Imax), *Men of Honor*, *Proof of Life*, *Rugrats in Paris*, *The 6th Day*, *Unbreakable*, *Vertical Limit*, *What Women Want*.

METRO Union/Webster. 931-1685. Call for times. *Bounce*.

1000 VAN NESS & ♫ 1000 Van Ness. 931-9800. Call theater for show times. *Charlie's Angels*, *Dude, Where's My Car?*, *Dungeons and Dragons*, *The Emperor's New Groove*, *The Family Man* (starts Fri), *The Grinch*, *Proof of Life*, *Rugrats in Paris*, *Unbreakable*, *Vertical Limit*, *What Women Want*.

OPERA PLAZA & ♫ Van Ness/Golden Gate. 352-0810. Best in Show Mon-Tues, 1:20, 4:20, 7:20, 9:45. *Billy Elliot* Mon-Tues, 1, 1:30, 4, 4:30, 7, 7:30, 9:30, 9:50. *Dark Days* Wed-Thurs, 2:40, 7:50. *Hard Day's Night* Fri-Tues, 1:10, 4:10, 7:10, 9:40 (Sun/24, no 9:40 show). *Me and Isaac Newton* Wed-Thurs, 2:30, 5, 7:30. *Fri-Sun*, 1, 4, 7, 9:30 (Sun/24, no 9:30 show). *Panic* Wed-Thurs, 2:50, 5:20, 7:40; *Fri-Sun*, 1:20, 4:20, 7:20, 9:45 (Sun/24, no 9:45 show). *A Time for Drunken Horses* Wed-Thurs, 3, 5:30, 8:30; *Fri-Sun*, 1:30, 4:30, 7:30, 9:50 (Sun/24, no 9:50 show). *Venus Beauty Institute* Wed-Thurs, 5:10.

PRESIDIO ♫ Chestnut/Scott. 922-1318. *Proof of Life* Wed-Thurs, 11:50a, 2:45, 5:40, 8:40. *Chocolat* Fri-Tues, 11:30a, 2:10, 4:50, 7:45, 10:25.

STONESTOWN & ♫ 19th Ave/Winston. 221-8182. Call for times. *Dude, Where's My Car?*, *Proof of Life*.

VOGUE ♫ Sacramento/Presidio. 221-8183. Call for times. *The Family Man*.

WORLD THEATER & Broadway/Columbus. 391-1393. Call theater for shows and times.

Oakland

GRAND LAKE & ♫ 3200 Grand, Oakl. 452-3556. *Bounce* Wed-Thurs, 9:15. All the *Pretty Horses* (starts Mon) 11:30a, 2:15, 4:45, 7:15, 10. *Cast Away* (starts Fri) noon, 3:15, 6:30, 9:30. *Charlie's Angels* Wed-Thurs, 3:15, 8:15, 10:15. *Dungeons and Dragons* Wed-Thurs, noon, 2:40, 5, 7:30, 10. *The Family Man* (starts Fri) 12:30, 3:45, 7, 9:45. *The Grinch* Wed-Thurs, 12:30, 3:30, 6:30, 9:30; *Fri-Sun*, 11:30a, 2:15, 4:45, 7:15, 10. *Meet the Parents* Wed-Thurs, 1, 6. *Miss Congeniality* (starts Fri) 11:45a, 2:30, 5, 7:30, 10, 102 Dalmatians Wed-Thurs, 12:15, 2:30, 4:45, 7, 9:45.

JACK LONDON CINEMA 100 Washington, Jack London Square, Oakl. 433-1320. *Cast Away* (starts Fri) 12:30, 3:45, 7, 10:15. *Charlie's Angels* Wed-Thurs, 7:05, 9:30. *Dude, Where's My Car?* Wed-Thurs, 11:10a, 1:20, 3:35, 5:50, 8:05, 10:20 (Fri-Tues, 10:25 replaces 10:20). *The Emperor's New Groove* Wed-Thurs, 11a, 1:10, 3:20, 5:30, 7:40, 9:55; Fri-Tues, 10:55, 1:10, 3:20, 5:30. *The Family Man* (starts Fri) 11:05a, 1:55, 4:50, 7:45, 10:40. *The Grinch* 11:25a, 2:10, 4:45, 7:15, 10:20. *Dalmatians* Wed-Thurs, 12:15, 2:30, 4:50, 7:15, 10:20. *Rugrats in Paris* Wed-Thurs, 11:30a, 1:45, 4:55, 7:30, 10:10. *Vertical Limit* Wed-Thurs, 11:15a, 2:05, 5, 7:55 (Fri-Tues, 8 replaces 7:55 show); 9:45 (Wed/20, Fri-Tues, no 9:45 show); 10:50. *Wes Craven's Dracula 2000* (starts Fri) 12:15, 2:45, 5:20, 7:55; 10:35. *What Women Want* Wed-Thurs, 11:05a, 1:55, 4:50, 7:45, 10:45. *Vertical Limit* Wed-Thurs, 11:15a, 2:05, 5, 7:55 (Fri-Tues, 8 replaces 7:55 show); 9:45 (Wed/20, Fri-Tues, no 9:45 show); 10:50. *Wes Craven's Dracula 2000* (starts Fri) 12:15, 2:45, 5:20, 7:55; 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10:35. *What Women Want* Wed-Thurs, 11:

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I'm above average in looks. I'm 46 yrs. old. I'm exotic-looking. I have very long, dark hair & green eyes. I like to play music. I'm a musician. I'm a country girl. I'm looking for a very mature, well-established man who possibly does what I do. Get back to me. Box 3178.

This is Michael. I'm 25 yrs. old. I'm Hispanic. I'm from San Jose. I'm 5'10" & weigh 200 lbs. I have a stocky build like a football player. I'm just looking for ladies who want to meet a very caring, outgoing, sensitive, playful, open-minded, romantic, all-around, fun type of guy. Box 9301.

This is Erik. I'm kind of new to the system. I'm just trying it out & seeing what it's like. I'm just looking for a woman who wants to have a good time & who's looking for a good-looking guy. I'm 5'10" & weigh 170 lbs. I have brown hair & brown eyes. I'm a white, Hispanic male. Give me a call if you're interested. Box 8359.

This is Steven. I'm looking forward to getting to know you better. I'm 5'9" & weigh about 168 lbs. I'm in good shape. I'm a professional in education. I teach television, radio production & also mass communication. I'm also an artist - a ceramic sculptor. I have some bowls & sculpture pieces in a gallery in Pacific Grove. I love to travel. I'm very interested in world music & cultures. I love to dance, especially salsa, but I'll waltz, two step or dance to anything else. I'm very interested in theater & live music. I'd love to connect with you. Please send me a message. Box 6806.

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This is Michael. I'm a 32 yr. old, white male. I'm 6'1" & weigh about 180 lbs. I have brown hair & brown eyes. I'm slim, fit & attractive. I'm in decent shape. I have an 8 yr. old son who lives with me on the weekends. I'm looking for a woman to be a good friend of mine, a lover & possibly have a long-term relationship with her down the road. Basically, if you think that sounds good, then please leave me a message. Box 7670.

This is Erik. I'm 25 yrs. old. I'm Hispanic. I'm from San Jose. I'm 5'10" & weigh 200 lbs. I have a stocky build like a football player. I'm just looking for ladies who want to meet a very caring, outgoing, sensitive, playful, open-minded, romantic, all-around, fun type of guy. Box 9301.

This is Michael. I'm kind of new to the system. I'm just trying it out & seeing what it's like. I'm just looking for a woman who wants to have a good time & who's looking for a good-looking guy. I'm 5'10" & weigh 170 lbs. I have brown hair & brown eyes. I'm a white, Hispanic male. Give me a call if you're interested. Box 8359.

This is Steven. I'm looking forward to getting to know you better. I'm 5'9" & weigh about 168 lbs. I'm in good shape. I'm a professional in education. I teach television, radio production & also mass communication. I'm also an artist - a ceramic sculptor. I have some bowls & sculpture pieces in a gallery in Pacific Grove. I love to travel. I'm very interested in world music & cultures. I love to dance, especially salsa, but I'll waltz, two step or dance to anything else. I'm very interested in theater & live music. I'd love to connect with you. Please send me a message. Box 6806.

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For those looking for that special person

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The logo for TeleRomance features the word "TeleRomance" in a stylized font inside a red heart outline. Below it, the tagline "Mismo Sexo" is written in a smaller, sans-serif font.The logo for Telechat features the word "Telechat" in a stylized font inside a red heart outline. Below it, the tagline "Same Sex" is written in a smaller, sans-serif font.

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When you see this symbol ☎ you can respond by telephone. Call 1-900-328-0133 (anytime, 24 hours a day, 7 days a week). From a touchtone phone you can browse through the current introductions in the category that interests you, or you can listen to a specific introduction. To do this, use the four digit number after the ☎ symbol. New introductions are added at least once per day. Box numbers are valid in current issues. You can access a voice greeting within 30 seconds of your call. Cost is \$1.99 per minute. You must be at least 18 years of age.



Bay Area Jewish Singles Hiking Club

December 25th Party 11:00am-6:00pm. Strawberry Rec. Center 118 E. Strawberry Dr., Mill Valley Potluck/Hiking/Music \$3 Donation to: Mazon Info. 510.287.9194 www.bajshc.org



WOMEN SEEKING MEN

TRAVELLER LINGUIST athletic, seeks companion 40-50's old. Intelligent, nice, international spirit.

6743 (02/28/01)

MARVELOUS MIDLIFE SWEETHEART

looking for the same for LTR. I am SWF, 5'4", very attractive, honest, fit, fun, loving/lovable. I like home, walks, outdoors, antiques, laughing, movies, music, honesty. You are 48-58, over S7+, n.s./no heavy drinkers.

6579 (02/07/01)

Healthy nurse, 43, tender heart, enjoying Holy Spirit, Tai Chi/movement, song, East/West arts-medicine. Seeking professional as friend, future mate, husband to create enriching family life. You have positive coping skills; strength, clarity, knowledge and humbleness.

6719 (02/28/01)

FIT ASIAN

Professional with looks and substance seeks lifetime partner in a successful, nonsmoking, SWPM, fit, 40s and ready for a meaningful future.

6732 (02/28/01)

NEILLO

Are you an honest, loving, caring, no vices SWM, tall S0-S5? Me: 49, cute, Jewish nonconformist, 10 personality. Likes garage sales, dining out, movies, casual dresser for LTR. 6719 (1/30/01)

GODDESS SEEKS KING

Big, African Goddess, seeks King to complete Queendom. Me: romantic, driven, intense. You: 25-40, bend over, slim/muscular. Cunnilingus expert. Communicator. LTR only. Romantic.

6619 (02/07/01)

ISO A MATURE

independent, educated, young 64 to 65 year old gentleman preferably tall (6'2") no alcohol, drugs. Seeking long term relationship with someone interested in ballroom dancing and theatre.

6754 (02/28/01)

PRIVATE DANCER

Brainy beauty, 49, international e-commerce. I'll never be your beast of burden. Are you rough enough, tough enough, rich enough, soft enough?

6708 (02/28/01)

If you are 48+, loving, open-minded, gentleman professional, call me, here I am. 48, petite AF, longhair, brown eyes, seeking SWM for LTR.

6633 (02/07/01)

ART-DAMAGED DOMINATRIX

looking for a petite nerd to push around. SM, bondage, housecleaning, valet duties, and general assistance required. Ex-punks especially welcome.

6730 (02/28/01)

WHO LOVES COOL

BLACK WOMEN? BF, 2S, wants to know. If you're a "beautiful" man that loves 8F, let's talk. Race totally unimportant. 27 and up.

6180 (12/30/00)

IT'S TIME FOR US TO MEET

You: Ambitious, clean cut, tall, professional/financially secure, passionate, emotionally available, 30-40. Me: Ambitious, beautiful, sexy, confidant, petite, smart, feminine, 30 looks 25. Ready for something real.

6600 (02/07/01)

ATTRACTIVE AFF

39, educated, sincere, passionate and no children desired. WPM, 45-58, successful, loving, caring and faithful for LTR/possession marriage. N/S. 5851 (12/12)

TROPHY MAN

(in my eyes) wanted by attractive, slim, blonde and financially secure, intelligent lady. He should be SS+, young at heart and financially secure.

6749 (02/28/01)

VERY NICE ASIAN

LA0Y SA, 29, very attractive, sexy, sweet and nice smile, sincere, kind, warm, romantic, good cook. You: SWM, kind, successful homeowner. For you I will take care and make your dreams come true.

6640 (1/16/01)

Woman, 42, nature-lover, slender, dark hair, green eyes. seeks warm, kind, intelligent, kindred spirit. Letter responses only please.

6762 (02/28/01)

BROWN SUGAR

Southern belle, elegant, available, desires to meet tall, distinguished, 64+, heterosexual male to enjoy ballet, opera, symphony, ballroom dancing. N/S, N/O, N/O. Disease free. Must be marriage minded enjoy life and grow old together in our Golden Years.

6753 (02/28/01)

SINGLE BLACK FOX

Sexy, smart, successful sista 35, S7+, 125 who adores traveling abroad, salsa, performing arts and the outdoors seeks tall, sexy, spiritual active member of the opposite sex (any race) who is and can deliver the real deal. Be smart, confident, liberal and seeking the "one".

6736 (02/28/01)

JEWISH CHER TYPE

49, transplanted Miami, seeks financially secure, tall, SWM, nonsmoker, non drinker 50-65, sense of humor is very important, likes garage sales, scrabble, pool, dining out, theater, must love dogs, looking for honesty, sincerity. LTR. 5487 (01/31/01)

I am a good looking lady, in mid 40s, about 5'8", 150 lbs., with short curly hair, grey eyes. I like games, kissing, touching, talks, walks, reading, movies, I am also somewhat dominant. Seeking SM, who will get to know me as a person, is hopelessly romantic, who knows how to court and treat a lady.

6707 (02/28/01)

SEARCHING FOR DRACULA

New to the city, 28, voluptuous auburn haired SWF ISO Vampire to seduce me at night and converse during the day.

6793 (02/28/01)

NICE PACKAGE!

It's "OK" to open before Xmas. If you are SWPM, N/S, 40s, emotionally mature and available, good communicator, like romantic dinners and creating memorable times with voluptuous, slim, S7+, playful, auburn, blue-eyed type. Looks good in silk or jeans.

6880 (02/07/01)

EXOTIC DESSERT

Chocolate cake seeks chocolate icing. Attractive, slender, fit, and sensual 8F, 5'5", 135 lbs., enjoys traveling, cooking, jogging, music and theater wants versatile, romantic, communicative, physically fit 8M, 48-58, N/S, N/O for LTR.

6745 (02/28/01)

HAPPY BIRTHDAY!

Almost S6, looking for soulmate/present! Self-employed designer; contemporary, stylish, sexual, educated, educated, successful, fun, foodie, art, architecture, design, travel.

6727 (02/28/01)

GIRLFRIENDS

Seeking other women straight or gay over 21 to go out dancing in clubs, see live music or shoot pool in bars or cafes.

6640 (01/31/01)

Credit Card DIRECT

Call 1-877-337-3292 toll-free and charge your call to your credit card. No 900-number charges will be billed to your phone. Simply pay \$1.99 per minute billed to any Mastercard, Visa, or American Express.

Letter Responses



Ads that end with a □ symbol may be answered by mail. Send your stamped & sealed letter in a separate envelope to:

Connections, 520 Hampshire Street, San Francisco, CA 94110-1417.

It will be forwarded to the advertiser.

LATINO WANTED

Attractive European, 29, 6'1", 185, brown hair, green eyes, HIV, looking for Latino male, age 22-32 years old for LTR. I live alone in S F, love travel, dining out, movies.

6720 (02/28/01)

OUT GLM, 28

6'1", Pisces, bottom, looking for LTR. I'm sentimental, looking for LTR, likes hugging, cuddling, kissing, movies, walks, park, quiet times, clubs, shopping.

6761 (02/28/01)

Big, fat, huge cock sucker

sucks big, fat, huge cocks. Squirt for me!!!

6642 (1/16/01)

Bi/Male seeks same, Bi or Bi curious male for mutual discreet enjoyment, friendship. AM 35, health conscious, professional, enjoy outdoors.

6214 (12/25/00)

LDK

East Bay WM ISO top rated male, preferably E/B, race/age open. Prefer over 40. Us: discrete free, mature, N/dr. Me: S8", 155, versatile.

6726 (02/07/01)

Straight

or bisexual guys who want a discreet erotic encounter on your terms. WM, 43, looking for another slim, healthy, straight-looking guy to please.

6757 (02/28/01)

DOWN ON YOUR KNEES!

Attractive, slim MMW ISO bi or straight men who would love to perform orally on me. My wife does not like to suck. Slim and Asian a plus.

6639 (02/07/01)

SILICON VALLEY GUY

5'9", brown/brown, hairy chest, 180-200lbs, would like to meet very hairy other guys for fun, romance and friendship. No fats over 250lbs or convicts. Drop me a line at P.O. BOX 2234 Los Gatos, CA 95031 or leave voicebox message.

6333 (1/16/01)

HOLD ON MY HEART

GW, Aries, 5'5", full-figured, brown/blue, tattooed, tomboy. Into music, movies, flea markets, gym, weekends, passionate kisses. Seeks single, tomboy femme, 30-45, employed, honest, sincere, healthy/sane, fun. N/S, N/O, 81s, kids, drama. East Bay.

6649 (02/07/01)

NEW YEAR'S EVE DATE WANTED

By exquisite, sexy Hong Kong beauty. Prerequisites: definitely handsome, over 40, 6', professional, sensitive, sense of humor, must love dance and the theatre. I guarantee a wonderful and thrilling evening if you meet my requirements.

6775 (02/28/01)

PROGRESSIVE

Progressive seeks same. Leftist writer/activist seeks intelligent educated men who want to change the world for intellectual stimulation and fun, exploring new ideas, places.

6700 (1/31/01)

BF STRONG WILLED

seeks easygoing professional SWM, with goatee, short hair, S6", thin build, small endowed for long term relationship. Honest N/S, N/O.

6645 (02/07/01)

WOMAN SEEKING WOMAN

I am a good looking lady, in mid 40s, about 5'8", 150 lbs., with short curly hair, grey eyes. I like games, kissing, touching, talks, walks, reading, movies, I am also somewhat dominant. Seeking SM, who will get to know me as a person, is hopelessly romantic, who knows how to court and treat a lady.

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Seeking other women straight or gay over 21 to go out dancing in clubs, see live music or shoot pool in bars or cafes.

6640 (01/31/01)

SLIM ASIAN

Caring WM, young 49, 6'2", 177, HIV: seeks slim, skinny Asian boyfriend 18-36. Write P.O. Box 210202. San Francisco 94121.

6302 (1/16/01)

NORMAL STRAIGHT APPEARING GUY

Looking for same 21-36yo. I like to Work Out, Wrestle, play pinball, darts and pool, road trips, the mountains/coast.

6612 (02/07/01)

ARMENIAN

Handsome, 41, S9", 160 lbs, black/brown, professional, romantic in Los Angeles. Seeking masculine, straight-acting M, 25-40, honest, healthy, for dating and traveling.

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6748 (02/28/01)

ARMENIAN

31, financially secure, intelligent, compassionate 5M looking for attractive, vibrant, kind, WM for local and international adventures. N/OR, N/S, N.

✉ 6710 (02/28/01)

Asian woman sought by European man for travel, fun and adventure. This financially secure man will be a raver to you needs.

✉ 6722 (02/28/01)

LOVER/PARTNER
sought by WM, 40. I absolutely adore girls who are into physical and emotional affection. German, Scottish, Czech a plus. Touchy-feely a super plus.

✉ 6643 (02/07/01)

9 INCHES AND HANDSOME
Handsome, intelligent, secure SWPM, 32. Seeks sexy, playful to explore friends with benefits relationship. No games, just great sex.

✉ 6524 (02/07/01)

West Marin left wing hillbilly, neo-bio-neer, mopar on down the road, anyone can walk on the beach, are you ready to go in?

✉ 6581 (02/07/01)

BODYBUILDING POET
SWM, 29, 5'8", 175 lbs., blue/blonde, intelligent, considerate, professional, creative, spontaneous, easy going, musician. Looking for attractive, witty, affectionate, honest, loyal 5F.

✉ 6789 (02/28/01)

CAN YOU HANDLE
us both? BM 50, Mid-Eastern, 44. How many orgasms can you stand before your knees shake and you can't stand even more. You're speechless, but your smile is never ending. You are over 25, and W or H professionals.

✉ 6782 (02/28/01)

YIN SEEKS YANG
Macabre, complex, eccentric, adventurous 5M seeks like-minded SAF 24-32 to take on what life throws at us. Waiting.

✉ 6769 (02/28/01)

EBONY AND IVORY
5WM, 43, decent, honest, open, passionate, professional, creative 150 special 5BF 27-43, eclectic, romantic, kind, forthright, attractive, fit for adventure and romance.

✉ 6420 (1/16/01)

Tall, handsome Black male seeking attractive, young female 29-45 who is open minded, free-spirited, enjoys life, no games and head trips for walks on the beach and late night dinners.

✉ 6629 (02/07/01)

NIGHT IN OLD VIENNA
5WM, 48, easygoing, slim, 5'6", seeks N/S, friendly, attractive 5WF under 50 to go (Dutch) with on New Year Eve.

BEAUTIFUL ILLUSION
rebellious young Buddhist, knowing that desire leads to suffering, craves bright curious lover with whom to be deluded and blissful, at least for the moment.

LOOKING FOR LOVE...
Tall, green-eyed 5PM seeks 35+, fit femme with artistic streak and offbeat sense of humor. We are warm, caring, open & tolerant.

Tall, lanky, blonde German, 50s, gentle, loving, versatile, spiritual, handsome, kind, seeks pretty, slender, unconventional Asian female for joyous relationship. Letter Photo, POB 1329, Pt. Reyes, 94957.

HOLIDAY DREAMS
I'm dreaming of a Merry Christmas with a very special friend to adore. I'm balanced, kind, humorous, good looking, interested in foreign travel, enjoys culture, theater, music, 5'11", blonde, 50s, seeking a younger intelligent, attractive, curious AF.

INDIAN WOMAN

sought by creative, active 5AM, 29. Likes writing, indie films, road trips. Indian/Thai food, current events, learning. You: funny, adventurous, honest, easygoing.

✉ 6538 (02/07/01)

Tall romantic and affectionate European, 5WM, 42, desires an intelligent curvy.

female for a spontaneous and passionate relationship. We can enjoy outdoors, music, arts, reading.

✉ 6613 (02/07/01)

DANGER! MATURE SBM!

I'm 60 and don't need a recount. Other stats: 5'9", 180 lbs., seeking slim, attractive woman no older than 60. Any race.

✉ 6746 (02/28/01)

MEOW?

Tomcat, 26 seeks pussycat 21-31. I'm cute, lit. lun, great tail, pretty eyes. Value personality over breed. Let's go out and have some friskies. Meow?

✉ 6741 (02/28/01)

TRUTH IN ADVERTISING:

Man, 54, with unusually large capacity for thoughtfulness, kindness, passion seeks woman with same capacities and unusually busy womanly form, P.O. Box 282876, 5 F, 94128.

✉ 6390 (1/16/01)

SNAPPY HEADLINE TAKE ONE

Ladies, I'm a handsome, blonde Englishman, 39, who is into the arts, outdoors and travel. Working as a software developer. I do not meet many attractive professional women, and I tend to eschew the bar scene.

✉ 6642 (02/07/01)

A/HF FOR LTR

Accomplished, attractive, blue-eyed Englishman, in-shape, sensual lover, thoughtful, sophisticated, worldly, witty; seeking deep connection and sharing with A/HF, preferably 24-38. Long-haired petite(sh).

✉ 6626 (02/07/01)

HERPES

50 year old SWM, attractive, humorous and kindhearted, enjoys outdoors, movies, food, conversation. 150 woman for friendship, laughter and LTR.

✉ 6638 (02/07/01)

LOOKING FOR LOVE

Lonely heart ISO soulmate, 24-30. Me: artistic, Italian, fun, blue eyes.

✉ 6725 (02/28/01)

I am 31, year old honest, open, sincere Hispanic male seeking good hearted woman of shape or size welcomed. I need friend. I'm incarcerated.

✉ 6724 (02/28/01)

POLYGLOT GLOBETROTTER

British-accented, witty, liberal, agnostic Buddhist, 30s. Ph.O., slim, longhaired, Mediterranean looking, handsome East Indian prince seeks bright, fair maiden, the gypsy warned about!

✉ 5426 (01/31/01)

Handsome Harvard gentleman seeks buxom, busty belle, 45-60 for friendship, fun and romance.

✉ 6773 (02/28/01)

ART APPRECIATING NICE GUY

Friendly, nice looking, tall, trim, successful designer. Smart, sometimes clueless. Hiking, movies, 5F MAMA, dogs. Seeking pretty, trim, female, 30s to early 40s.

✉ 6411 (1/16/01)

LIVE ABOARD BOAT

Seeks creative, independent woman with warm spirit and optimistic mind. I am 30 years young, athletic, poetic, open-minded. Interests include travel, archeology, art, friendships, transformations, world music, Latin foods, film, hiking, the sublime. Let's connect!

✉ 6609 (02/07/01)

CAPRICORNS & LEOS

Commitment, friendship and trust, are these really that difficult? Well-educated, intelligent, fun guy OWM, 52, 5'7", trim, financially stable, multiple interests and active lifestyle seeks lady with similar qualities to develop a LTR. Is this too much to ask for?

✉ 6373 (1/16/01)

LOVER SOUGHT!

Explore the depths of passion and sexuality with me. Tall, charismatic, blonde musician/entrepreneur seeks intelligent, fit female for fun times, possibly more.

✉ 6606 (02/07/01)

LARGE BREASTED COMPANION

sought by handsome doctor. Be bright, verbal, affectionate, thin boned. Me, very handsome, 45, 175 lbs., 31 inch waist, ready to go!

✉ 6795 (02/28/01)

GREAT CATCH

5WM, 6'1", 185, well-built, muscular bod, 38, looks younger, very sexy, romantic, passionate, intelligent, witty, monogamous with varied interests seeks very attractive, similar female for sharing the diversity that life has to offer from a brief romance to soulmate.

✉ 6368 (1/16/01)

TAP DANCING, ANYONE?

Male hooper seeks female counterpart to recreate some of those Fred and Ginger routines. I'm 5'8", also a well trained ballroom dancer. Big bonus for musical theater or Art-Deco Buff.

✉ 6798 (02/28/01)

BOREDOM IS MALIGNANT

avoids infection. Intense, whimsical, hypercreative SAM, 36 ISO hypercreative female, 30s, emotionally balanced, not flaky/fake, able to think outside of "the box", and themselves, unflinching at life's darker aspects like Hep C. More info, call.

✉ 6575 (02/07/01)

BORN TO EAT PUSSY

Straight, disease free WM, looking for one special female who enjoys having a male go down on her without having to return the favor. Tireless tongue will work as long as it takes to bring you total satisfaction.

✉ 6574 (02/07/01)

ADORABLE, HUGGABLE

long-haired counselor 5AM, 34, long-haired counselor, likes art, animals, nature, kickboxing and hanging out in bookstores. Seeks cute gal for fun, friend-ship and LTR.

✉ 6648 (02/07/01)

ONE WOMAN MAN

Handsome OBM, educated, nonsmoking, 50 years old, 6'3", 225 lbs, seeks woman at any race, 40-50 years for possible long term relationship likes fishing, reading, animals, movies, outdoors, quiet evenings at home.

✉ 6784 (02/28/01)

CUM SIT ON MY

straight disease free WM, wants to surrender control to in charge female. Use my tongue for your pleasure night or day. I'm just a telephone call away. Sitting on my face or on my knees, I promise to please.

✉ 6597 (02/07/01)

PERSIAN WOMAN SOUGHT

for fun and sincere relationship by sensitive, financially secure European man. Seeking honest and long term relationship. Even better.

✉ 6711 (02/28/01)

HELLO THERE LADY

R-U-THE-1-FOR-ME? Yes I am a 33 year old 5BM ISO a beautiful older woman who is caring and full love with a wild sexual appetite, yes I do aim to please-smile! Hope you are petite and clean.

✉ 6573 (02/07/01)

BLISSFUL LATINO!

Seeks creative, independent woman with warm spirit and optimistic mind. I am 30 years young, athletic, poetic, open-minded. Interests include travel, archeology, art, friendships, transformations, world music, Latin foods, film, hiking, the sublime. Let's connect!

✉ 6641 (1/16/01)

DOMINANT MALE

seeks submissive, mature women. Me, tall, dark, handsome, East Bay. I love to spank women. You: very kinky, must dress very sexy for your daddy. Let's play.

✉ 6566 (02/07/01)

SWM, 38, OPTIMISTIC

Outing with kind heart and good sense of humor seeks happy, thoughtful woman for nature, travel, shared vision and growing old together.

✉ 6770 (02/28/01)

Black man ISO large females, I am 6'1. 240. You be big and firm. Race unimportant. Let's have fun.

✉ 6614 (02/07/01)

SEEKING AN ASIAN BEAUTY

for fun, romance, travel and adventure. Generous, sincere and passionate. This European man is looking for you!

✉ 6721 (02/28/01)

5WM, 61, 5'11", 200 lbs., wear dentures, retired blue collar, seeks 55+ femme/casual lady. Enjoy home, TV, travel, comfort food and conversation. Women a plus.

✉ 6738 (02/28/01)

DANCING AND ROMANCING

tall, dark and handsome SBM, 35, 6', 190 lbs., caring, sharing, honest, one woman man seeking single female 23-40.

✉ 6350 (1/16/01)

damn sweet young man, 32, active, thinking, happy, silly, handsome, Jewish (raised), self-deprecating, stupid (see?) and affectionate, seeks articulate female (any age, "race", lavender ice cream) to argue with, cuddle, respect.

✉ 6747 (02/28/01)

BLACK IRISH, HANDSOME

sensuous, athletic artist/designer 39, 5'11", 165 with blue eyes and great smile

seeks a strong-willed, passionate woman around 35 with whom to savor life.

✉ 6617 (02/07/01)

START FAMILY?

Tall loving SWM Professional, 48, homeowner, hike, walk, motorcycle, hobby musician seeks slender/medium lady.

✉ 6552 (02/07/01)

LEFTIST, PRO-FEMINIST SWM

52, spiritually progressive, energetic, upbeat, health care professional, loves music, dancing, exercise, outdoor adventures, kids, political and other work. Seeking leftist, feminist mate.

✉ 6757 (02/28/01)

Handsome 5WM 46 MBA, brown hair, blue eyes 5'10", 190 lbs., seeks 5AF/5WF young pretty, no kids, for dating.

✉ 6716 (02/28/01)

5WM, 25, young adventurer seeks for good living, literature, hiking, conversation, classics/exploitation movies, classic beauty. A bit dirty but so nice.

✉ 6635 (02/07/01)

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A new, whole-person approach to online dating

Pearz

alt.sex.column

by andrea nemerson

Heads up

D ear Andrea:

My girlfriend just went down on me for the first time. I didn't really enjoy it, something I never thought could happen. She got some teeth involved, and it was really painful, and she kept stopping when it actually did get good. I feel bad because I wasn't able to come. Is something wrong with me, or is it perfectly normal? I think she's confused as to why I didn't come, and I feel guilty about it. What do you think?

Love,
High, Dry, and Sore

Dear Sore:

I think there's nothing wrong with either one of you that a little education wouldn't cure. Nobody here is in any way abnormal, and you should stop feeling guilty about it. Trying to psych yourself into enjoying something so clearly unenjoyable is simply not going to work, and you aren't doing your girlfriend any favors, either.

You absolutely must tell your girlfriend that her current technique isn't working for you and why. She knows you aren't coming, and she's already puzzled, so give both of you a break and clue her in. Under no circumstances should you tell her that her blow jobs are lame-ass. Rather, wait for some low-key moment and let her know that you appreciate her efforts, but you have some suggestions that should make it more fun for both of you. The part about the teeth should be easy. As for the rhythm, she simply doesn't know how to read your cues, and she never will if you don't offer her some additional information. "That's great — don't stop!" should suffice.

Love,
Andrea

Dear Andrea:

Just wondering if you could help me out here. Me and my wife just got married this year. We were together for about seven months before we got hitched. Before we had full-blown sex, she used to fool around and tease me by sliding my rod into her mouth; then we started having sex, and she gave me a blow job or two. Ever since we've been married and had a kid, she won't even act as though she'll do it. I've tried many things, I've gone down on her, I've gotten her in the 69 position and everything, yet no response. Think you could tell me a trick to get her to give me a good blow job again?

Love,
Married and Missing It

Dear Missing:

This is the oldest suggestion in the sex educator's book, and I feel like a hack even mentioning it, but here goes: Have you by any chance asked your wife what's up with her and blow jobs, or told her you miss the good old days?

I have no tricks that would compel her to satisfy your desires, and I wouldn't publish them if I did. Telling her what you want and hoping she's willing are, I'm afraid, the only suggestions that anyone with any morals at all is going to offer you.

Love,
Stop 'n' Go

Dear Andrea:

I just started giving my girl oral sex about nine months ago. Everything is good, except she won't let me help her get an orgasm. She's never had one, and I want to help. She always stops me when she gets to the point where she starts to feel something. I mean she's feeling something the whole time — I can hear her moaning and stuff. She told me once that it starts to tickle after a while, but this is after I feel her legs tightening around my neck, so I think I'm doing something right. I guess I'm not though. So tell, is it me or her?

Love,
Stop 'n' Go

Dear Go:

Um, both?

Sorry, but this is another one of those situations from which there's no way out short of talking about it. For instance, you'd best find out if she really means to stop you before she comes or is simply thrashing around going, "No, stop!" It's more than possible that she meant no such thing, which is why the S-M folks warn beginners not to use "stop" as a safe word.

It's also likely that it does indeed "tickle." Having the same thing done to the same part for too long tends to irritate. Try a little variation — if you're sucking, lick. If you're licking, lap. Alternate little fluttery moves with big, slow, soft ones. Ask her to tell you when she wants you to settle down to one final, get-her-over-the-top type of stimulation, and tell her you won't stop 'til she says — I dunno, "bananas"?

Love,
Andrea ♦

A new, full-length, alt.sex.column appears at noon each Friday on sfbg.com. You can reach Andrea at alt.sex.column, Bay Guardian, 520 Hampshire St., S.F., CA 94110; askme@sirius.com; or

SEEKING ASIAN FEMALE

SWM, handsome, 34, dark hair/green eyes, 6'1", 175, healthy, loving, caring, many interests, dining, arts, nature, music, seeking AF, attractive, 18-28, good morals, never married, for meaningful friendship, possibly more in the future.

6768 (02/28/01)

YOUNG ASIAN BABE
Your young, thin, shy and your sexual desires need fulfilling! This SWM, handsome, athletic will satisfy your every wish. You're the 80SS!

6768 (02/28/01)

SWM, handsome Italian American man, 46, 6'3", 170, athletic, well-endowed, knows how to use it ISO intimate encounters with women seeking same, 30-50.

6731 (02/28/01)

HEY LOVE!

I am a single, young, Black male ISO a PWF that's generous with pretty feet I am into pleasing the woman whom I may be blessed with and I a very oral.

6601 (02/07/01)

Single, El Salvadoran male, 43, 5'9", handsome, clean, wants to meet North American, Chinese or Black female 21-50 for romance and love, possible LTR.

6604 (02/07/01)

Male 37, Indian/Italian, seeking female of same race, I am 5'11", 150, salt and pepper hair/brown eyes, I like horses, cats, long walks and looking for someone with same interests.

6785 (02/28/01)

Attractive, educated, classy OEM, 40, 6'1", 198. Seeking a stylish, sensuous, S/O/WF, 5'6"-5'10", 26-42. Pluses: attractive, intelligent and fit. Email available.

6739 (02/28/01)

ROMANTIC LOVE
with magic. Older SWM (over 63), tall, intellectual, progressive, fun-loving seeks LTR with non-agorist, liberated woman. Interests: writing, theater, creative visualization, non separatist feminism, videography.

6587 (02/07/01)

SUCCESSFUL SWM
29, tall, handsome, fit, karate expert, comedian, model, good listener, seeks the pretty girl next door, who is kind, tender-hearted, like me.

6761 (02/28/01)

SENSUAL WOMAN SOUGHT
Attractive, passionate, sincere, intelligent African-Dutch born SBPM, 32, 6'1", 175, well-built ISO Attractive, Japanese, 18-28, kind-hearted, loving, trusting LTR for Art, dining, spontaneous romantic getaways, dancing.

6634 (02/07/01)

Single, El Salvadoran male, 43, 5'9", handsome, clean, wants to meet North American, Chinese or Black female 21-50 for romance and love, possible LTR.

6604 (02/07/01)

WEIRD, UGLY, SHY-BUT

sexually vital guy wants someone with the mission to have fun first/maybe serious later. You like music and/or art, nature - I (a musician) like the same. Fun is the ocean, listening or dancing to music (jazz, blues), imagine...

6404 (1/16/01)

WWM, 30s, 6'1", 180, tired of lonely weekends, ISO SF for shopping, bike/hike and companionship. Contra Costa County only.

6734 (02/28/01)

MAN BLESSED
with blithe spirit, true soul, warm heart, strong stomach, funny bone, fit shape, 54, imagines woman with same blessings and blessedly buxom form.

6391 (1/16/01)

PASSIONATE
attractive, active, athletic professional SWM, 54, financially secure, recently relocated seeks attractive, romantic professional SWF 40-52.

6728 (02/28/01)

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6604 (02/07/01)

AD OF THE WEEK

STRIP FOR ME, WOMAN

You have exquisite taste in lingerie my dear. Reveal it to me slowly. Know that you are appreciated. God you're sexy. See what you'd tame? You may have to strip me too. Only fair.



Our AO OF THE WEEK advertiser will receive a gift certificate for dinner for two (up to \$75.00 value) at Moss Beach Distillery, Beach Way and Ocean Blvd., Moss Beach CA, 94038. (650)728-0220.

6768 (02/28/01)



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Experienced, skilled, discreet cameraman seeks females, couples for voyeuristic adventures. Can be generous. Copies for you. Still photos too. Mature, 40+ and full-figured encouraged.

6781 (02/28/01)

Mature, professional, secure couple with an appetite for a full-figured woman. We live for pleasure, how about you?

6539 (01/3/01)

PLAYFUL PAIR

new, sexy, adventurous seek you, sensuous lady rejoicing in man and woman, dreaming of us as we do you. Live the dream.

6651 (02/07/01)

SENSUAL FEMALE, BI-CURIOUS

seeking threesome with boyfriend. First time experience. I am 5'5", 120 lbs., busty, feminine and very attractive, sense of humor, clean, N/S, N/Or. Discreet, looking for the same.

6678 (02/28/01)

ATTRACTIVE, SLENDER FEMALE

brunette 27, looking for two bi guys for a three way. You: tall, toned, clean-shaven, stylish. Possible ongoing, let's meet for drinks.

6676 (02/28/01)

LIKE TO BE WATCHED?

In shape, good-looking 5'10", 160 lbs., 36 y/o, blonde guy, well-hung, loves to watch in shape under 40, attractive couple while I jack off.

6591 (02/07/01)

ATTRACTIVE PENINSULA

Couple seeks lady for pampering. She must enjoy massage, jacuzzi, lots of affection. We will treat you like a princess come together.

6627 (02/07/01)

Fit, friendly, attractive, healthy, PWC, 40s, seeks same for friendship and erotic adventures. Must be happy with each other and life, secure, genuine and considerate.

6790 (02/28/01)

SHE LIKES GIRLS

MWPF, tall, attractive brunette, busty and very bi-curious seeks female companions or similar couples for dinner, conversation and intimate encounters.

6630 (02/07/01)

ISO PUSSY

Hot pussy wanted, ladies 18-50, let this discreet and hungry couple worship your pussy. We'll respect all your wishes.

6637 (1/16/01)

HOT MARIN TV

ISO groups, straight/curious/bi into watching porn and jacking off. Very helpful, versatile, open to all. Very oral, willing bottom. 6567 (02/07/01)

RED HOT AND BOthered

Red hot, red headed cross dressing TV temptress seeks a worthy man to worship. Fetish wear, lingerie, high heels, the only thing missing is you. Hot, horny, handsome men can quench my fiery desires!

6643 (1/16/01)

49 YEAR OLD

pretty lady seeking TS for a good friendship and maybe more. 35-55 A/H, down-to-earth, sense of humor. Let's talk.

6652 (02/07/01)

DO YOU LIKE MY DRESS?

22 year old TV looking for someone who wants to find out what's really under my skirt. I'm 5'11, 130lbs., blonde hair, blue eyes, legs that go on for ever, ready for some action. Let's have fun!

6584 (02/07/01)

BIRACIAL MALE, ATTRACTIVE

44 years old, 5'11", 180 lbs., in shape, seeks to date a passable TV or TS to age 35.

6776 (02/28/01)

TS GIRL WANTED

Handsome, open-minded, bi-curious 30 y/o, male seeks passable, beautiful TS with more to offer downstairs for fun and romance.

6625 (02/07/01)

Black male submissive, mid 30s, single, disease free, seeking dominant female any race who enjoys being orally serviced and other safe fantasy play.

6697 (02/28/01)

Yes, I am absolutely The Queen. Are you Ready? Willing and able to submit and be ALL you can be? Bend over!!!! Now!!! Hee, hee,

6662 (02/07/01)

HAVE YOU BEEN A

BAO GIRL? Strapping SWM, ISO females into spankings. Pants down, dress up, nude, over the knee, or bent over my Harley. Discret, respect limits, and no sex necessary. Let's have some fun.

6639 (02/07/01)

NEEDS TO BE SPANKED

SWM, late 20s, 5'10, 175 lbs., very athletic build, good looking, clean-educated. Seeks female in The City to safe, hand out punishment to him. Has an attractive, smooth, well-shaped bottom waiting for her hand.

6557 (02/07/01)

WM, 45, 6'2", clean HIV, total submissive bottom, likes cross dressing, older Black men, pre-ops women with similar interests, N/D, N/Or, N/S, seeking LTR.

6660 (02/07/01)

Big, tall, African Goddess seeks White (preferred) slave to worship and adore me. Cunnilingus expert. 25-40. Slim/muscular. LTR only. NO ZIPLESS SEX.

6620 (02/07/01)

SPANK MY FRIEND

Generous WM ISO Dominant F who would love to help me spank my sexy 21 year old friend and watch him cry like a baby.

6678 (02/28/01)

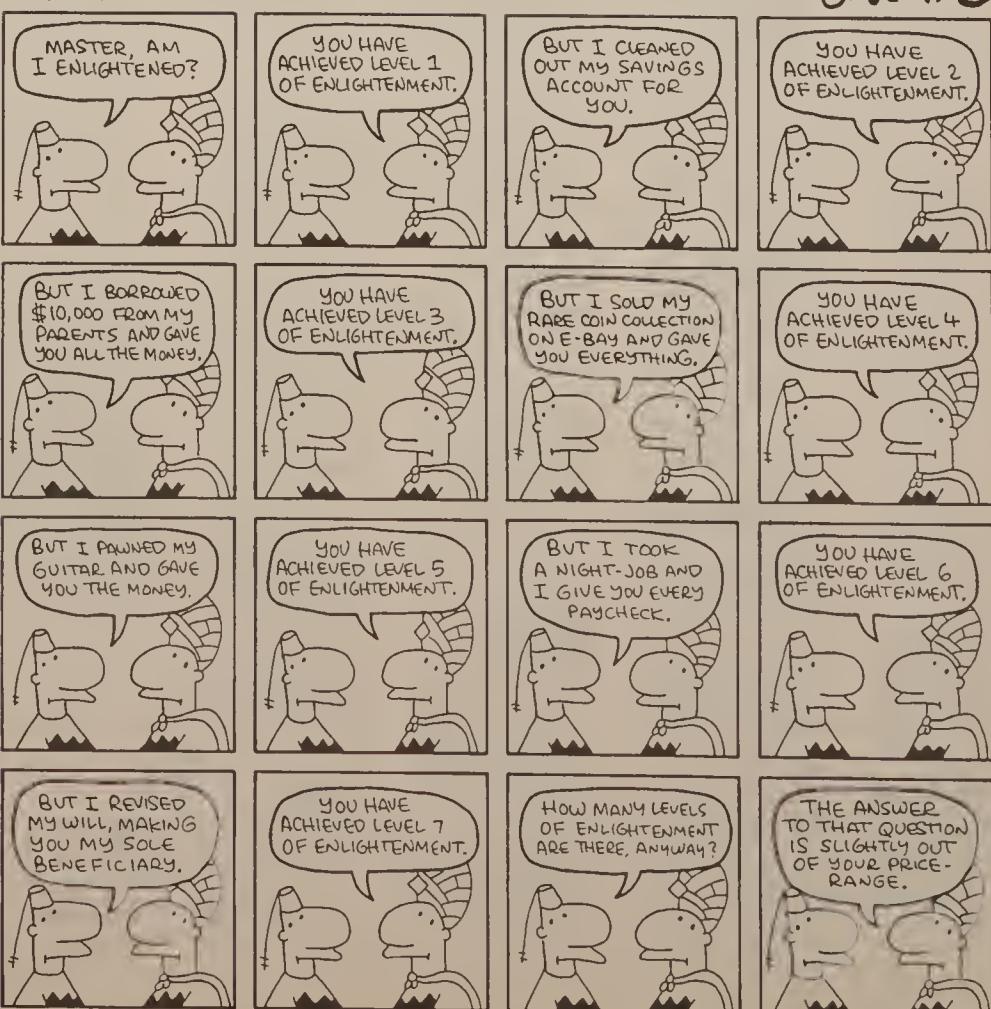
SINCERE, EXPERIENCED MASOCIST

seeks true sadistic female for S&M, B&O, humiliation, degradation. Masochist is 45, White, 6 ft., 180, heavily pierced, branded, tattooed, healthy and willing.

6768 (02/28/01)

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PUNISH ME PLEASE

Looking for a dominant gentleman 60 years plus to spank/whip me. I'm a bad boy, 64, I need an attitude adjustment with the belt.

✉ 6772 (02/28/01)



WANNA BE MY DADDY?

GWM, 22 years old, looking for a hot daddy who wants to make me his own. I'm interested in leather and fur, but have yet to try it! I want you to show me what your world is all about!

✉ 6585 (02/07/01)

SIT UPS!!!

Tall, Wm, 30s, totally into female midriff area. Let's exercise together and rub our sweaty, rippled abs together! Thin, flat chested females welcome.

✉ 6576 (02/07/01)

YELLOW SHOWERS

Attractive, slim WM ISO single or couples M or F who would like to put me on my knees and punish me with lots of you what.

✉ 6168 (1/18/01)

HALF WAY DECENT

Reasonably intelligent, Mission boy, not interested in colars.

WLTM power switch strap-on girl for friendship, sex and gentle degeneracy.

✉ 6637 (02/07/01)

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✉ 6622 (02/07/01)



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✉ 6510 (02/07/01)

SAN MATEO COUPLE

desires, new friends who enjoy massage, spa, affection, gourmet dinners. We're 40s, playful, professional, attractive. N/s, call soon, we're waiting.

✉ 6628 (02/07/01)

Seeking Richmond District warmhearted friends, male/female, gay/straight for coffee, exercise, meditation, co-counseling, etc. I'm a young 49, tall, slim, open-minded professional, warmhearted.

✉ 6353 (1/16/01)
38 year old White male, HIV+ and Hep C positive, seeking friends with same problems for support and friendship, and doing things together. Possible LTR.

✉ 6589 (02/07/01)

TRADE WARM, SOOTHING MASSAGES

Tall, gentle, strong, WPM, 40s ISO fit, sensitive, caring woman 25-45 to exchange sensuous, healing massages w/o sex. Prior massage skill unnecessary.

✉ 6592 (02/07/01)

SBF seeking M/F fluent in written and spoken Spanish to coach me in conversational Spanish while exploring activities and having fun in S.F.

✉ 6713 (02/28/01)

SEX & CITY WOMEN'S CLUB

Do you watch Sex & City? Seeking intelligent, fun women ages 25-50, any race, any size, for get-togethers, phone chats. Let's rock girls!!!

✉ 6714 (02/28/01)

NATURE LOVER

Adventurous, independent, outdoor-loving male seeks folks who love to explore the Bay Area's wild places. All ages, hikers and birders welcome.

✉ 5337 (01/15/01)

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✉ 6646 (02/07/01)

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✉ 6578 (02/07/01)



MERMAID SWIMMING

off Hyde Street Pier at mid-morning Friday December 1st. Let's explore under your swim cap.

✉ 6712 (02/28/01)

KIT

I am sorry you did not want to talk any further. I miss talking with you. I hope you have found someone to hug and hugs you back. Bruce.

✉ 6602 (02/07/01)

BOY GEORGE, WARFIELD

10/25, you: tall blonde, waved to me from balcony when I was leaving. Me: tall, black t-shirt, jeans with two women. Call me.

✉ 6565 (02/07/01)

DIGITAL GET DOWN

Saw you from across the crowded computer center. You were chatting with a total yahoo!

Once you are tired of being one of his many dates, give me a call. Raging.

✉ 6771 (02/28/01)

Hero formed when a woman lost her lover to a lion. The Dippers, when a child broke the heirloom tea set. You: When children fell from jungle gyms.

✉ 6733 (02/28/01)

DECEMBER 7TH, ALBERTSONS

in Albertsons "San Carlos". 7:30. You: Beautiful Asian girl. Me: tall, European guy, exchanged with hey! Please respond.

✉ 6763 (02/28/01)

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Legal Notices

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 245134

The following person is doing business as AMERICAN HARDWOOD FLOORING, 742 Treat Avenue, San Francisco, CA 94110 : ROBERT JOSEPH GARI, 742 Treat Avenue, San Francisco, CA 94110. Registrant commenced business under the above fictitious business name on the date November 30, 2000. This business is conducted by an individual. Signed ROBERT J. GARI. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, on November 30, 2000. December 6, 13, 20, 27, 2000. L# 3S1002

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 245248

The following person is doing business as UPTEMPO, 2133 Stockton Street, San Francisco, CA 94133; ROGER LIMON, 2133 Stockton Street, San Francisco, CA 94133. Registrant commenced business under the above fictitious business name on the date N/A. This business is conducted by an individual. Signed ROGER LIMON. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Keith Wong, on Dec. 6, 2000. December 20, 27, 2000, January 3, 20, 2001. L# 3S2101

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 245197

The following person is doing business as MAZARIEGOS CLEANING SERVICES, 1617 Kirkwood Ave., San Francisco, CA 94124; Registrant #1, MAZARIEGOS, ELFITO, 1617 Kirkwood Ave., San Francisco, CA 94124; Registrant #2, GLORIA MAZARIEGOS, 1617 Kirkwood Ave., San Francisco, CA 94124. Registrants commenced business under the above fictitious business name on the date December 12, 2000. This business is conducted by a husband and wife. Signed ELFITO NOEMI MAZARIEGOS. December 20, 27, 2000, January 3, 20, 2001. L# 3S0903

Community Forum

Announcements

I want to send small, low value items to a needy family in Lima. If you travel to Peru and want to help, please contact me. (415) 659-1435.

This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, on December 4, 2000. December 20, 27, 2000, January 3, 10, 2001. L# 3S2022

NOTICE TO CREDITORS OF OWNER OF CORPORATION: Notice is hereby given pursuant to Cal. Corp. Code § 1907 that LTM FORMWORKS, INC., California Corporation has filed a verified petition for voluntary dissolution of corporation.

CREDITORS SHOULD MAKE ANO PRESENT ANY CLAIMS AND PROOFS TO:

LTM FORMWORKS, INC.

1218 Michigan Street

San Francisco, CA 94107

CLAIMS AND PROOFS SHOULD

BE MADE ANO PRESENTED NO

SOONER THAN FOUR MONTHS

FROM [NOVEMBER 29, 2000]

ANO NO LATER THAN SIX

MONTHS AFTER THE OATE OF

THE FIRST PUBLICATION OF

THIS NOTICE.

EPSTEIN & BOSKOFF, LLP

2306 Market Street # 412

San Francisco, CA 94114

415.863.5718

November 29, December 6, 13,

20, 2000. L# 3S0904.

ORDER TO SHOW CAUSE FOR FDR CHANGE OF NAME NO. 31648

IN THE SUPERIOR COURT OF

THE STATE OF CALIFORNIA IN

AND FOR THE COUNTY OF SAN

FRANCISCO. In the Matter of the

Petition of ARLINEA J. WATSON

(minor) KARLA MELARA (mother)

For Change of Name. The application of ARLINEA J. WATSON for change of name, having been filed in Court, and it appearing from said application that her name be changed to ARLINEA J. WATSON. Now, therefore, it is hereby ordered and directed that all persons interested in said matter do appear before this Court in Department 218 on the 21st day of December, 2000, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing.

Dated this 7th day of November, 2000. Alfred G. Chiantelli, Judge of said Superior Court.

November 29, December 6, 13,

20, 2000. L# 3S0905.

ORDER TO SHOW CAUSE FOR FDR CHANGE OF NAME NO. 316428

IN THE SUPERIOR COURT OF

THE STATE OF CALIFORNIA IN

AND FOR THE COUNTY OF SAN

FRANCISCO. In the Matter of the

application of CHI PHUONG

THAI For Change of Name. The

application of CHI PHUONG

THAI For change of name, hav-

ing been filed in Court, and it

appearing from said application

that CHI PHUONG THAI has

filed an application proposing

that her name be changed to

CATHY C. P. THAI. Now, there-

fore, it is hereby ordered and di-

rected, that all persons inter-

ested in said matter do appear

before this Court in Department

218 on the 8th day of January,

2001, at 9:00am of said day to

show cause why the application

for change of name should not

be granted. It is further ordered

that a copy of this Order be pub-

lished in the San Francisco Bay

Guardian a newspaper of gen-

eral circulation, printed in said

county, at least once each week

for four successive weeks prior

to the day of said hearing.

Dated this 20th day of November, 2000. Alfred G. Chiantelli, Judge of said Superior Court.

November 29, December 6, 13,

20, 2000. L# 3S0901.

ORDER TO SHOW CAUSE FOR FDR CHANGE OF NAME NO. 316826

IN THE SUPERIOR COURT OF

THE STATE OF CALIFORNIA IN

AND FOR THE COUNTY OF SAN

FRANCISCO. In the Matter of the

application of JENNIFER

SHUWALL For Change of Name.

The application of JENNIFER

SHUWALL for change of name,

having been filed in Court, and it

appearing from said application

that JENNIFER SHUWALL has

filed an application proposing

that her name be changed to

GEORGIA STOKES BELLUM.

Now, therefore, it is hereby or-

dered and directed, that all per-

sons interested in said matter

do appear before this Court in

Department 218 on the 22nd

day of January, 2001, at 9:00am of

said day to show cause why the

application for change of name

should not be granted. It is fur-

ther ordered that a copy of this

Order be published in the San

Francisco Bay Area

newspaper of general circula-

tion, printed in said county, at

least once each week for four

successive weeks prior to the

day of said hearing. Dated this

November 20, 2000. Alfred G.

Chiantelli, Judge of said Super-

ior Court.

November 29, December 6, 13,

20, 2000. L# 3S0902.

ORDER TO SHOW CAUSE FOR FDR CHANGE OF NAME NO. 316340

IN THE SUPERIOR COURT OF

THE STATE OF CALIFORNIA IN

AND FOR THE COUNTY OF SAN

FRANCISCO. In the Matter of the

application of JENNIFER

CATHERENE BROWN For Change

of Name.

The application of JENNIFER

CATHERENE BROWN for Change

of Name, having been filed in

Court, and it appearing from

said application that JENNIFER

CATHERENE BROWN has filed

an application proposing that

her name be changed to JENNIFER

CATHERENE BROWN.

Now, therefore, it is hereby or-

dered and directed, that all per-

sons interested in said matter

do appear before this Court in

Department 218 on the 22nd

day of January, 2001, at 9:00am of

said day to show cause why the

application for change of name

should not be granted. It is fur-

ther ordered that a copy of this

Order be published in the San

Francisco Bay Area

newspaper of general circula-

tion, printed in said county, at

least once each week

astrobay

Dec. 21-27, 2000

Aries

March 21 - April 19

I once met this woman who said she was raising her son to grow up and exact revenge upon her ex, sort of like Mordred in the tale of King Arthur, and I found this rather twisted and evil, if stunning in its lack of originality. But then, I am frequently astounded by others' concepts of appropriate nurturing. This week brings a difference of opinions regarding children.

Taurus

April 20 - May 20

Unfinished business gets in your way this week, and you know what happens when things get in a Taurian's way, right? Exactly. They get trodden into little bitty dust molecules, no matter how long it takes. Apply yourself to the obstacle at hand and, this time, make sure it's completely gone before declaring the job done.

Gemini

May 21 - June 20

I've always thought of Santa Claus as being a Jupiter sort of symbol: he's fat, he's benevolent, he gets around, and he's so rich, he only has to work one day a year. Since Jupiter, the planet of obesity and generosity and travel, has been cruising around Gemini, you're likely to find yourself typecast as Santa this year.

Cancer

June 21 - July 22

I hate military metaphors, and I especially hate people who use too many military metaphors in daily conversation. But this week there's no other way to say it: you've got them all outgunned, reinforcements have just arrived, and surrender is imminent. Your forces are meanwhile performing disgustingly testosterone-drenched victory displays, beating their chests and such.

Leo

July 23 - Aug. 22

Sometimes having a big, benevolent Leo heart is a drawback, especially when you feel compelled to shower others with the most special holiday excesses of all. If you're still going to be paying for it in March, you've decked a few too many halls.

Virgo

Aug. 23 - Sept. 22

It's always easier to help others with their problems than to roll up your sleeves and face your own. Especially if the other people in your life have the sort of piddling little insignificant problems that you could solve while blindfolded and half asleep, while your own problems loom in comparison. Help carry somebody else's burden this week, and you'll forget all about your own.

Libra

Sept. 23 - Oct. 22

I have this friend who has an extreme crush on a Libran, which

might possibly be you. I don't know if you've ever realized it, but many people have crushes on Librans. Of course, that's old news to some of you. It might even involve how you earn your living. Anyway, there's some loser pining after you from afar, just like usual, and let's just see how hard that person is prepared to work to win one of your smiles. Let alone a kiss, a caress, or a wild weekend.

Scorpio

Oct. 23 - Nov. 20

Everything happens with extreme velocity this week, even the delays. In fact, it's amazing how fast an unexpected delay can appear. Keep your hand steady and conduct yourself with the knowledge that you will be called upon to make a split-second decision at some point.

Sagittarius

Nov. 21 - Dec. 21

An old hippie once told me that if you love something, you should set it free, and see whether it chooses to come back to you. So I liberated his copy of *Steal This Book*, and so far it doesn't appear that it was really meant to be his. You'll come across a personal possession with a weird and symbolic history this week.

Capricorn

Dec. 22 - Jan. 19

Capricorn starts at the winter solstice, the shortest day of the year. The day when everyone is hard pressed to get everything done. Conversely, Capricorn also starts on the longest night of the year, the night with the greatest proportion of minutes that can be devoted to revelry. Much revelry is in store for you this week, but only after sundown.

Aquarius

Jan. 20 - Feb. 18

Simplify your life this week. Yeah, that's easy to say when your life is currently being drowned in a deluge of holiday cards, mail-order catalogs, nonbiodegradable yet festive packaging, and similar December detritus. But it's all going to have to get tossed out eventually, and you might as well toss a few extra items on the discard pile while you're at it.

Pisces

Feb. 19 - March 20

Beware of time terrorists this week. The kind who appear from your past and try to manipulate your present by dangling your future in front of you. Tell them to hop right back into their time machine and go witness their conception before you knock them into a week from next Saturday. ♫

Contact Charon Dunn-Roff at P.O. Box 191434, S.F., CA 94119 or cdroff@pacbell.net.

\$1450 CASTRO/EUREKA VALLEY (16th @ Market) to share with 25yo GM & 3 others. Deck, Yard, Hardwood floors, W/D, Fireplace. (#26421) — We have over 600 rooms! — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$1550 Cow Hollow - Share 3 bedroom, 1 bath sunny flat with 1 female non-smoker. Large back yard w/ lemon tree, walk in closet, split bathroom, french doors, fireplace, central heat, street parking, bay windows. 100's available. www.METRORENT.COM. (415) 563-7368.

\$300 Plus Utilities Room outside main house in exchange for help in caring for Pets. Lesbian household near Balboa Bart. Must be very quiet & responsible & love cats. No SM. Drugs, Smoking, or pets. (415) 820-1462

\$475 South Of Market + Shared Utilities. One person only. Near bus stop. Washer/Dryer. No Pets. No Drugs. (415) 934-8612

\$495 Nob Hill, Near Union Square, utilities included. Share apartment with your own semi-private room. Share kitchen/bathroom. No smoking/drugs. (415) 391-3452.

\$500 RUSSIAN HILL (Greenwich @ Jones) to share with 34yo GM and 2 others. (#26412) — We have over 600 rooms! — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$575 Glen Park - Room in home, share with female and male. Parking, w/d, fireplace, near BART, MUNI and stores. No smoking/drugs/pets. Available. 2/1/01 (415) 334-8195.

\$600 Near City College - seeking 1 housemate for medium size room. Gay/Bi-friendly household of 1 female / 1 male (ages 40 & 54) and dog. No smoking/drugs/alcohol. Spacious, quiet room close to public transportation. Seeking employed, communicative mature person. No more pets. \$1600 move-in. Available 12/15. Louis (415) 584-8475.

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\$700 INNER RICHMOND (7th Ave @ Geary) to share with 28yo GF and 2 others. Parking. (#26416) — We have over 600 rooms! — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$725 Sunset - Share 2 bedroom, 1 bath flat with 1 individual. Close to MUNI N, 28 & 36 lines. Rent includes garage & all utilities (except phone). Shared kitchen & bathroom. 100's available. www.METRORENT.COM. (510) 458-7281.

\$750 Lower Pacific Heights - Share 2 bedroom, 1 bath sunny flat with 1 individual. Very close to Muni 38, 1, 43 and Trader Joe's. Utilities included. 2 small decks and common outside space. 100's available. www.METRORENT.COM. (415) 563-7368.

\$800 CASTRO/EUREKA VALLEY (Lander @ 15th) to share with 49yo GM and 2 others. Deck, Yard, Hardwood floors, W/O (#26419) — We have over 600 rooms! — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$800 SOUTH OF MARKET (Forest Road @ Yerba Buena Island) to share with 31yo GM, Oeck, Yard, O/W, W/O (#26423) — We have over 600 rooms! — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$800 SUNSET - in-law private bath, clean, quiet, near beach, w/d parking. Share with young professional straight no-smoker. (415) 759-1622.

\$900 BERNAL HEIGHTS (Coleridge @ Heyman) to share with 25yo 5M, Deck, Yard, Hardwood floors. Parking. Must be a dog lover. (#26429) — We have over 600 rooms! — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$900 HAYES VALLEY/LWR HAIGHT (Fulton Street @ Gough) to share with 49yo BiF. (#26430) — We have over 600 rooms! — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$900 Inner Richmond - Share 3 bedroom, 2 bath duplex with 2 male, non smokers. Private bath, shower and deck. Close to public transit, laundry and restaurants. 100's available. www.METRORENT.COM. (415) 563-7368.

\$900 Large Bedroom/Bath room in big home. 5pectacular ocean view. 3 Miles from 5F State. (415) 699-4663.

\$900 Stonestown - share 2 bedroom, 2 bath apartment with 1 individual, walk-in closet, cable hook-up, private phone jack, includes utilities. MUNI 18 & 88, 280 on ramp, beach! 100's available. (415) 563-7368 or www.METRORENT.COM. Fee/Guarantee.

\$925 MARINA/COW HOLLOW (Gough @ Chestnut) to share with 29yo 5M and 2 others. (#26426) — We have over 600 rooms! — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$950 - share lovely 2 bedroom, 1 bath garden townhome. With hardwood floors & dishwasher. Near Freeway/Muni/Bart. Mature person preferred. (415) 334-1142.

\$985 BERNAL HEIGHTS (College Terrace @ Mission) to share with 28yo 5M. Looking for clean professional roommates with string references. (#26427) — We have over 600 rooms! — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$1050 Outer Richmond — \$695 plus utilities. Non-smoking, responsible person for charming private living space in nice Outer Richmond house. Washer/dryer. Backyard. Separate entrance. Near park, ocean, Muni. No pets. Available now. (415) 751-0762.

\$1095 Nob Hill, Near Union Square, utilities included. Share apartment with your own semi-private room. Share kitchen/bathroom. No smoking/drugs. (415) 391-3452.

\$1100 Russian Hill (Greenwich @ Jones) to share with 34yo GM and 2 others. (#26412) — We have over 600 rooms! — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$1150 Glen Park - Room in home, share with female and male. Parking, w/d, fireplace, near BART, MUNI and stores. No smoking/drugs/pets. Available. 2/1/01 (415) 334-8195.

\$1200 Castro/Eureka Valley - 1 bedroom, yard, pet ok, W/D, (#43245) — We have over 1500 vacancies! — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$1250 Nob Hill - Studio, roofdeck, cat ok, laundry, gas stove 1000's available. www.METRORENT.COM. (415) 563-7368.

\$1300 Upper Nob Hill - Studio, garage, Hardwood floors, (#43255) — We have over 1500 vacancies! — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$1350 Upper Nob Hill - Studio, garage, Hardwood floors, (#43255) — We have over 1500 vacancies! — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$1400 Richmond/Seacliff - 1 bedroom, (#43280) — We have over 1500 vacancies! — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$1450 Van Ness - 1 bedroom, cat ok. Hardwood floors, (#43245) — We have over 1500 vacancies! — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$1500 UCSF - 1 bedroom, cat ok, Hardwood floors, (#43284) — We have over 1500 vacancies! — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$1550 Laurel Heights - 1 bedroom, ocean view, garage, laundry, cable 1000's available. www.METRORENT.COM. (415) 563-7368.

\$1600 Cow Hollow, Studio. New paint, hardwood floors, view, All Areas, All Prices. www.BayRentals.net, (415) 929-1100. Fee/Guar.

\$1600 Richmond, 2 bedrooms, blinds, yard in lower unit. All Areas, All Prices. www.BayRentals.net, (415) 929-1100. Fee/Guar.

\$1700 Hayes Valley/LWR Haight - 1 bedroom, (#43269) — We have over 1500 vacancies! — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$1795 Inner Sunset - 1 bedroom, yard, patio, pet ok, Victorian! 1000's available. www.METRORENT.COM. (415) 563-7368.

\$1800 Castro/Eureka Valley - 1 bedroom, Yard, (#43246) — We have over 1500 vacancies! — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$1820 Telegraph Hill, Lower unit, all utilities paid. Balcony, All Areas, All Prices. www.BayRentals.net, (415) 929-1100. Fee/Guar.

\$1950 Nob Valley, 1 bedroom cottage, bay windows. All utilities paid. All Areas, All Prices. www.BayRentals.net, (415) 929-1100. Fee/Guar.

\$1995 Golden Gate Heights, 2 bedroom, pet, dining room. All Areas, All Prices. www.BayRentals.net, (415) 929-1100. Fee/Guar.

\$2000 Castro - 1 bedroom, deck, pet ok, furniture, laundry! 1000's available. www.METRORENT.COM. (415) 563-7368.

\$2100 Nob Valley - 1 bedroom, yard, view, deck, Victorian! 1000's available. www.METRORENT.COM. (415) 563-7368.

\$2200 Mission - 3 bedroom, cat ok, W/O, Oeck, (#43286) — We have over 1500 vacancies! — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$2400 Lower Pacific Heights - 2 bedroom, garden, view, gas stove, Victorian! 1000's available. www.METRORENT.COM. (415) 563-7368.

\$2595 Haight - 3 bedroom, yard, patio, pet ok, hardwood! 1000's available. www.METRORENT.COM. (415) 563-7368.

\$700 Glen Park - Studio, Yard, (#43312) — We have over 1500 vacancies! — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$950 South of Market - 1 bedroom, cat ok, W/D, (#43261) — We have over 1500 vacancies! — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

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\$1275 Lake Merritt/Adams Point - 2 Bdrm 6 plex. Lake view, balcony, new carpet. Lakeshore. #459868-G. Homefinders 510-549-6450. Fee/Guarantee. www.HomefindersList.com. More Available, visit our office or website!

\$2400 North Oakland - 3 Bdrm, 2 Bath triplex. Coin laundry, hardwoods and new carpet, remodeled kitchen and bath. Gilbert. #344233-G. Homefinders 510-549-6450. Fee/Guarantee. www.HomefindersList.com. More Available, visit our office or website!

\$2500 NW Berkeley - 2 Bed room, garden, deck, pet Ok, hardwood. 1000sf available. www.METRORENT.COM. (510) 845-7821.

\$875 Berkeley - Studio Apartment. Hardwoods, newly refurbished, steam heat paid. Chestnut. #719428-G. Homefinders 510-549-6450. Fee/Guarantee. www.HomefindersList.com. More Available, visit our office or website!

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